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"THIS WAY TO PARADISE."

AT DALY'S.

A Play in Three Acts, by Campbell Dixon, from Aldous Huxley's novel, "Point Counter Point," presented by Leon M. Lion at Daly's Theatre on Thursday, January 30.

Lady Edward Tantamount ... Violet Vanbrugh
John Bidlake ... Morris Harvey
General Knoyle ... Henry West
Mrs. Betterton ... Clare Harris
Lord Edward Tantamount ... Cyril Cattley
Frank Illidge ... George Merritt
Everard Webley ... Alan Napier
Lucy Tantamount ... Prudence Vanbrugh
Hugo Brockle ... Guy Naylor
Elinor Quarles ... Joyce Kennedy
Philip Quarles ... Arthur Wontner
Maurice Spandrell ... Leon M. Lion
Sydney Quarles ... Miles Malleson
Mark Rampion ... D. A. Clarke-Smith
Maid at Philip Quarles's house ... Agnes Lauchlan
Denis Burlap ... Lawrence Hanray
Mrs. Quarles ... Miriam Elliott
Gladys ... Erica Foster
Maid at Verulam Hall ... Ann Dawsett
Hall Porter at Spandrell's flat ... Cyril Cattley

No one expected Mr. Campbell Dixon to get Mr. Huxley's book, with its vast panorama of characters, its many themes and its wit and philosophy, on to the stage. Perhaps the trouble is: the dramatist has tried to do so. There are many ideas for a play in the novel, any one of which would have served. Spandrell might have been treated as a modern Hamlet who is disillusioned about life because his mother had married the boring old Colonel. The story of Philip and Elinor, with their vague unhappiness is another, with old Quarles as comic relief. Both of these ideas are in "This Way to Paradise," and half-a-dozen others, and the issue throughout is confused. On the stage the lives of these strange unhappy people do not make a pattern, the plot is confused, characters are introduced that have nothing to do with the story, motives are left unexplained and strings remain still untied.

The first act is the party at Lady Edward Tantamount's. Lord Edward could have been taken for granted, but he is dragged across the stage to obscure the mind. It is the same with Bidlake, the painter. He is there (and amusingly played by Mr. Morris Harvey), but the author never managed to weave him into the story. Even the important characters have the air of being irrelevancies. The introduction of Spandrell needed preparation. One felt one wanted to know more about him before he came on, and when he was there to have had his motives made clearer. Why should he murder Everard Webley, the Fascist leader? Why did he give himself up to the police after he had so cleverly covered up his tracks? In the novel Spandrell is an extremely well drawn character, and the play was approached with the book in mind, but I doubt if the unfortunate people who have not read it will make much of him on the stage at Daly's.

In the second act, the three scenes switch from Philip Quarles' house in St. James's to old Quarles' country house, and then back to St. James's. The climax is the murder scene. Elinor, tired of the intellectual coldness of her novelist husband, decides to go to Webley, and when she arrives in London receives the message that her child is very ill. She dashes back to the country, leaving Spandrell, who has called, to explain things to Webley. Instead, he gets the impulse to kill the man, and if he has any motive at all it is to show Illidge, Lord Edward's Communist secretary, that one action is worth all his wordy talk about revolt.

The final scene comes out most impressively. For the first time in the evening I was moved. Spandrell has discovered "absolute beauty" in the Beethoven A minor Quartet, and he invites his friends to a party to hear the slow movement. It expresses something of extraordinary significance about the Universe, and Spandrell wants to pass on his mystical secret to the others before he shoots himself as the Fascist officers arrive in response to his telephone call.

The play, as has been indicated, is a muddle. It lacks a central theme; it is wanting in pattern and rhythm, but it is full of Mr. Huxley's wit and wise observation. The production is excellent, and I was particularly impressed by the scenery that had been designed by Mr. Maxwell Ayrton, F.R.I.B.A., and carried out by Frances Bull. It is impossible in the space to do more than mention the acting, which was always intelligent and occasionally inspired. Mr. Lion was extraordinarily good as Spandrell and magnificent in the last scene; I admired Mr. Arthur Wontner's finely chiselled Philip, and the tactful emotionalism of Miss Joyce Kennedy's Elinor; Miss Violet Vanbrugh's Lady Edward, and Miss Prudence Vanbrugh's Lucy Tantamount were well into the picture, and Mr. Miles Malleson's portrait of that colossal humbug, Sidney Quarles, was a perfect study. Praise is due to Mr D. A. Clarke-Smith, as the flamboyant Rampion; Mr. George Merritt, as the timid firebrand, Illidge; Mr Alan Napier, as the arrogant Webley, and Mr. Lawrence Hanray, as the languid editor Burlap. G.W.B.

"Bitter-Sweet" for Paris.

Jane Marnac's stage director and musical director have been at His Majesty's Theatre for the last ten performances, prior to their going into active rehearsal in Paris for the French version of Noel Coward's operette "Bitter-Sweet."

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After an enjoyable holiday, Will Fyffe resumes next week at the Willesden Hippodrome, where he leads the "Water Rats" variety entertainment, after which he commences a tour of the G.T.C. Halls with his own Road Show. His arrangements are now complete until the end of the year.

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"ON THE QUOTA."

AT THE ARTS THEATRE.

A Play in Three Acts by Halcott Glover, presented by Michael Sherbrooke, in conjunction with the Arts Theatre Club, at the Arts Theatre on Wednesday, January 29.

Dan Ostrehan ... Michael Sherbrooke
Ship's Officer ... Fred V. Owen
Jim Burke ... Elliott Seabrooke
Babs Lambeth ... Maureen O'Moor
Leah Ginsburg ... Frances Carson
A Nordic ... Sydney Hallows
A Jew ... Henry Adnes
A Girl ... Freda Gaye
Another Girl ... Mary Mackie
Other Passengers ... E. Isaacson-Hallows
H. Adney, Junr., Lilian Moubrey

Producer ... Michael Sherbrooke

Curiously, Mr. Halcott Glover is better with a big canvas to work on than with a small one. "Wat Tyler" and "The King's Jewry" have a fine dramatic sweep, but his modern plays fail in composition. They do not appear on the stage as complete pictures for the author does not seem to be able to manage his palette to the best advantage.

Take "On the Quota" for instance. He has an interesting idea which has been allowed to amble for the three acts (in which the curtain is allowed to drop many times) and the story is told too spasmodically. The scene is the third-class deck of an Atlantic liner and the chief characters are Leah Ginsburg, a poor Jewess from the East End of London, Dan Ostrehan, a wandering philosopher, Jim Burke, a burly Irishman, and Babs Lambeth, the common little barmaid whom Burke is taking to America. They are "on the quota," emigrants to the land of promise that lies the other side of the Statue of Liberty.

Leah is travelling with her sister's passport. Her's is an involved story. She has been in prison, and if that fact is known she will be stopped at Ellis Island. By ill-luck, Jim Burke, a big, drunken, not unkindly vagabond, knows her secret and she tries to pass as her sister. As he is in love with her he persists in probing into her true identity and so excites the jealousy of Babs, and at the end of the voyage it is the wretched little barmaid who gives Leah away. Finally there is the picture of Leah on the same ship, forced to return to England. But a romantic charm is lent to the final curtain by the fact that Dan is there waiting for her. They fell in love on the boat and the only land of freedom for him in the future is the one which holds Leah.

The author seems to have gone out of his way to obscure the story in the telling, and even at the end it was difficult to know whether Leah went to prison for her sister's misdemeanour. What was quite clear is that he did succeed in creating a sympathetic character, and the part was very beautifully played by Miss Frances Carson, who brought out the simple charm of the woman. Mr. Michael Sherbrooke's Dan had also a fine rough sincerity and charm, and his protective regard for Leah was attractively expressed. As the Irishman in whom there is more than a touch of the playboy, Mr. Elliott Seabrooke acted well, and Miss Maureen O'Moor, if a trifle unsure of the true cockney accent, was good as Babs. Smaller parts, which had nothing whatever to do with the theme of the play, were excellently sketched by Mr. Henry Adnes, Mr. Sydney Hallows, Miss Freda Gaye and Miss Mary Mackie, and Mr. Fred V. Owen appeared noticeably well as a ship's officer. G.W.B.

FORTHCOMING EVENTS.

TO-DAY.—"The Command to Love," Arts.
FEBRUARY 6th.—"The Night Flight," Playhouse, Felixstowe.
FEBRUARY 7th.—"Dinner Is Served," Players' Theatre.
FEBRUARY 9th.—"Singing Gaolbirds" (Masses Stage and Film Guild), Apollo; Eighth Annual Dinner of the Repertory Players, Park Lane Hotel; "My Son the Candidate" (Drama Board), Forum Club.
FEBRUARY 10th.—"Frankenstein," Little; "A Night Like This," Alhambra, Glasgow; "The House of Crooks," Opera House, Northampton; "A Month in the Country," Festival Theatre, Cambridge; "As You Like It," Old Vic.
FEBRUARY 11th.—O.U.D.S. presents "Macbeth," New Theatre, Oxford; "Watt's In A Home" (Electrical Society for Women), Rudolf Steiner Hall.
FEBRUARY 12th.—"Hamlet," Court.
FEBRUARY 16th.—"Das Blanc vom Himmel" (in German), Arts; "Camille in Roaring Camp" (Venturers' Society), Strand; Valentine Dinner and Dance, O.P. Club; Inaugural Dinner of the Camargo Society, Hotel Metropole; Lady Ratlings Ball and Cabaret, Kit Kat Club.
FEBRUARY 17th.—"Lancelot of Denmark," Festival Theatre, Cambridge; "To Meet the King," Coliseum.
FEBRUARY 18th.—"A Night Like This," Aldwych.
FEBRUARY 20th.—"Here Comes the Bride," Piccadilly.
FEBRUARY 24th.—Half-Term Theatre, Embassy.
MARCH 5th.—"The Lady of the Camelias" (with Tallulah Bankhead), Garrick.

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DEATH.

HULL.—On February 1st, at her house, 1a, Cleveleys-avenue, Cleveleys, Annie Hull, widow of the late Bert Hull (Southwood and Pink Lady) passed away suddenly in her 47th year.
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CALLENDER'S CABLE WORKS BAND are introducing as a part of their Instrumentation a Quartette of Saxophones (B flat Soprano, E flat Alto, B flat Tenor and E flat Baritone), and invite applications for the positions from first-class players only. Whole time factory employment found.
Apply, stating age, previous experience and qualifications, to:—
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WANTED Known, extensive Orchestral Music Lending Library, for cinemas; low weekly terms. Spearing, 5, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

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WANTED, Engt., Musical Director, Violin, late Macnaghten and Moss halls. Sykes, 11, Glynwood Gardens, Sheriff Hill, Gateshead-on-Tyne.

WANTED, Engt. by First-class M.D. (Pianist-Organist); thor. exp., modern style fitting, interludes, variety, etc.; fine refs.; any bus., anywhere. 44, Cranmer-road, S.W.9.

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WANTED by well-known Leader, permanency or deputising; also own Orchestra can be engaged; any business; any number. Violiniste, Box 585, "The Era."

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WANTED Known, 'Celliste (lady), experienced theatre and cinema, open for any engagements; provinces preferred. Apply 'Celliste, Invermarky, Southbank-road, Kenilworth.

WANTED Known, Exp. 'Cellist open odd engts. or deputising. Shaw. Mitcham 3828.

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WANTED, Engt. by expd. 'Celliste; references. 118, Birks-road, Cleator Moor, Cumberland.

WANTED Known, 'Cellist, thoroughly experienced in cinema, cafe, desires post. Dennis Godwin, 19, Cove-rd., Ensbury Park, Bournemouth.

WANTED by 'Cellist, dblg. Saxes., novelty saw solos, and vocal; young, smart, open Feb. 17th, any bus. 'Cello, 61, Park-rd., St. Annes-on-Sea.

WANTED, Engt. by Orch. and Solo 'Cellist, good-class cinema or cafe, London or near. Buckler, 80, Halford-road, Hillingdon, Uxbridge.

WANTED Known, 'Cellist disengaged. 12 years' experience; good references. Last post 3 years. Fredericks, Pipe Hill, Lichfield.

WANTED Known, first-class Solo and Orchestral 'Cellist at liberty, any business. 'Cellist, 307, Bramhall-lane, Stockport.

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WANTED Known, Engt., Lady 'Celliste, dblg. Banjo, experienced both instruments. 'Celliste, 9, Westgate-terrace, Earl's Court.

WANTED Known, experienced 'Cellist, doubling Alto and Tenor Saxes, at liberty for engt. in hotel, cafe, etc. 32, Alexandra-rd., N.W.8. Maida Vale 2260.

WANTED Known, 'Cellist, double Alto, Sop. Saxes, Tenor Banjo; Easter, summer season, or perm. Fully expd. Apply 22, Mowsley End, Wigston, Leicester.

WANTED Known, exp. 'Celliste, A.R.C.M., desires Engt.; South central Counties preferred. Box 56, "The Era."

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakehall-road, Carshalton. 'Phone: Wallington 1696.

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WANTED, Engt., experienced Double Bass and Trombone; concert or jazz. T., 341, Dickenson-rd., Longsight, Manchester.

WANTED Known, Jerry Farmer, Contrabassist, disengaged; late principal Bass National Orchestra of Wales B.B.C. 45, Grange-rd., Stourbridge.

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WANTED, Engt. by first-class Flautist Piccolo, soloist dblg. Alto Sax; experienced all lines; ex. refs. Reg. Davies, 23a, Bute-st., Aberdare, S. Wales.

WANTED, Engt. by expd. Flautist, dblg. B flat Tenor and Soprano Sax; straight or dance; season or perm. 156, Napier-st., Nelson, Lancashire.

WANTED, Engt., Flautist; exp. high-class theatres, concert, B.B.C., etc.; young. 80, Hadley-rd., Mitcham, S.W.

WANTED, engt. by first-class Flautist, dis. through talkies; excellent references; high or low pitch; audition anywhere. R. W. H. Wright, 125, London-road, King's Lynn, Norfolk.

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WANTED, Gigs, Alto Sax. doubling Clarinet; has own S.O. library. Page, 55, Shelbourne-rd., Tott. 4149.

WANTED by Tenor Sax, dblg. Clar. and Violin, evening engts.; thor. reliable. L. Bussey, 86, Bouverie-road, N.16.

WANTED, Gigs, Tenor or Alto Saxes. Wane, 105, Camberwell-rd., S.E. Holborn 6900.

WANTED Known, Alto or Tenor Sax, Clar. vacant, vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED Known, Alto or Tenor Sax, dblg. Clarinet and Violin, open for gigs or perm. W. H. Baker, 58, Medway-road, Bow, E.3.

WANTED, Engts. by Tenor Sax-Violin; ex. reader, S. or D. Flippence, 128, Allison-rd., N.8. Vic. 9200. Ex. 111.

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WANTED, Engt., Trombone, dbl. piano, dep. or gigs. Albert Hall, Box 55, "The Era."

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WANTED Known, Dance Pianist requires gigs; sight reader, reliable. Douglas Reid, 44, Bryantwood-rd., Holloway, N.7.

WANTED Known, Pianist, L.R.A.M., A.G.S.M., out through Talkies, Masonic Organist, low terms, gent., single, middle-aged. 43, Raglan-road, Plumstead.

WANTED, Engt. by Orch. Pianiste, ex. refs.; 8 years last engt. Glover, 34, Gourock-road, Eltham, S.E.9.

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WANTED, Engt. by first-class Pianist; thoroughly experienced; good references. Pianist, 5, Priory Gate-rd., Dover.

WANTED, by Dance Pianist, gigs, etc. Smart, young, reliable. C. T. Smith, 33, Gibson-square, N.1. 'Phone: City 9921. Ex. 39.

WANTED Known, first-class Pianist, disengaged; resident; ex. refs. Chas. Dawson, 26, Rawlins-st., Fairfield, Liverpool.

WANTED Known, Pianiste wishes to meet instrumentalist for practices. Miss Friend, 79, Blackheath-hill, Greenwich, S.E.10.

WANTED, cinema Engt. by exp. Orch. Pianiste, London or prov. (Southwestern Counties pref.). Miss Richards, 29, Gloucester-place, London, W.1. 'Phone: Welbeck 1536.

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BOROUGH OF ABERYSTWYTH.

THE Town Council of Aberystwyth INVITE APPLICATIONS for the post of

MUSICAL DIRECTOR,

stating the annual salary required, qualifications, etc.

For form of application, with particulars of duties, apply to the undersigned.

Dated this 28th day of January, 1930.

T. J. SAMUEL,
Town Clerk.

Town Hall,
Aberystwyth.

COUNTY BOROUGH OF BRIGHTON.

TO MANAGERS OF CONCERT PARTIES AND ENTERTAINMENT CATERERS AND OTHERS.

THE COUNCIL invite TENDERS for the HIRE OF AN ENTERTAINMENT STAND on the Madeira Drive Lawns during the Summer Season of 1930.

Conditions and Form of Tender may be obtained on application at my Office, where sealed Tenders addressed to me and endorsed "Tender for Hire of Entertainment Stand," must be left before 10 a.m. on Monday the 17th day of February, 1930.

JAS. H. ROTHWELL,
Town Clerk.

Town Hall,
Brighton.
25th January, 1930.

BOROUGH OF FOLKESTONE.

LAND AT THE STADE, FOLKESTONE.

The Corporation of Folkestone invite Tenders for the hire of land (approximately 1,700 square yards in area), at the Eastern end of The Stade, Folkestone, for use as an Amusement Park, for the period from 1st April to the 30th September, 1930.

Particulars and conditions of letting can be obtained on application to the undersigned.

C. F. Nicholson,
Town Clerk.

Town Clerk's Office,
Folkestone.
1st February, 1930.

"My Fate Is In Your Hands."

"My Fate is in Your Hands," a sensational ballad created by Jack Payne and his B.B.C. Dance Band, is sweeping the country at the present moment. Jack tells us that he gets innumerable requests for this number. Ballad singers should write in immediately for their copy and band parts to Campbell Connelly and Co., Ltd.

We regret to announce the death, on Saturday, at her house, 1a, Cleveleys-avenue, Cleveleys, of Annie Hull, widow of the late Bert Hull (Southwood and Pink Lady), in her 47th year.

"AFTER HOURS."

AT ST. ALBANS.

A Drama of Night Clubs and the Police, by Jack Celestin, produced at the County Theatre, St. Albans, on Monday, February 3rd.

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A Manager ..... Stephen Denby
Cecil Bamford ..... John Cormode
Ethel Meadows ..... Kathleen Stewart
Harry Meadows ..... Dennis Trent
Eric ..... Frank D. Newman
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Daphne ..... Lilian Duncan
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Inspector Hopkins ..... Leslie Stringer
Sir Francis ..... Frank Harrison
Alexander Milne ..... Frank Cousins
Daisy ....Myrtle Brown

Torn betwixt harsh official duty and paternal affection, eager to thwart his arch enemy—a trafficker in dope—yet knowing that such a course will drag his own daughter's name in the mire, such are the terrible alternatives facing a father in "After Hours," a new play by Jack Celestin, author of "The Man at Six," which was presented for the first time by the Dennis Trent Repertory Company at the County Theatre, St. Albans, on Monday.

The hectic atmosphere of a notorious night club serves as a background to introduce the characters, among them a modern young woman who has forsaken the parental roof on a twentieth-century quest for freedom, and who is "seeing life" in the company of a swarthy and handsome South American. The night club is raided by the police, way of escape is cut off, the Argentine is discovered in possession of an illicit drug and the girl is implicated and brought for interrogation before—none other than her own father! Duty proves stronger than kinship; she is subjected to all the indignities of cross-examination in a crowded court, but, thanks to the brilliant defence of a young lawyer, is acquitted. How, with name besmirched but her stubborn spirit unbroken, she goes down into the underworld to thwart justice—and her father—is etched with a skilful hand.

Altogether, it is a play of great possibilities, with enough of the "gripping" element and with touches of humour (which could be better brought out) to relieve the tension. A "speeding-up" of the episodes leading to the final denouement, which are apt at present to become a trifle tedious, would enhance the play's popular appeal.

Lilian Duncan rose to the emotional heights required of her in the part of Daphne Wayne, and her hysterical outburst of pent-up agitation at the conclusion of the trial was a clever piece of acting. L. Cossart Henderson gave a good interpretation of the lightning changes of moods and expression as the wily South American, and Dennis Trent had all the tenacious qualities of a true journalist as a Pressman who helps to bring about a happy reunion, though one wonders why he need be so unduly secretive and mysterious about it. Frank Harrison played the part of the father placed in so terrible a predicament, and Maud Morton-Powell, as a slightly inebriated lady of doubtful morals, won applause with a clever character study.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

Lucille Benstead—Feb. 5.
James Carew—Feb. 5.
Maxine Elliott—Feb. 5.
Vernon Watson—Feb. 5.
Harry Bristow—Feb. 6.
Minnie Turner—Feb. 6.
Essex Dane—Feb. 6.
Eade Montefiore—Feb. 6.
Fred Guinness—Feb. 6.
George Anthony—Feb. 6.
Chas. E. Johnson—Feb. 6.
Dora Dench—Feb. 6.
Jessie Lonnen—Feb. 6.
Eva Moore—Feb. 9.
Constance Hyem—Feb. 9.
Ivan Berlyn—Feb. 10.
Norman McKinnell—Feb. 10.
J. Pitt Hardacre—Feb. 11.
Mona Vivian—Feb. 11.

"Treasure Island" Tour.

Mr. Charles Doran will play the part of "Long John Silver" in the tour of "Treasure Island," which starts next Monday, at the Prince of Wales' Theatre, Birmingham. Others in the company are Lionel Scott, Sydney T. Pease, Robert Breed, Frank Lees, Geoffrey Norman, Harold Thorley and Sylvia Grahame.

The Jovers.

Returning from South Africa last week where they played a season of eight weeks, The Jovers are making their re-appearance at the Palladium, and on Monday week return to the Victoria Palace.

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PLAYS.

ALADDIN (Mavis).—Feb. 3, Pal., Attercliffe.
ALF'S BUTTON.—Feb. 10, Hippo., Gloucester.
ALOMA.—Feb. 3, Gaiety, Ayr; 10, Empire, Glasgow.
APPLE CART.—Feb. 10, O.H., Leicester.
BABES IN THE WOOD (Roma).—Feb. 3, Phoenix, Sheffield.
BACHELOR FATHER.—Feb. 3, T.R., Portsmouth.
BAYNTON, HENRY.—Feb. 3, Pal., Rawtenstall.
BEAU GESTE.—Feb. 10, Pal., East Ham.
BENSON, SIR FRANK.—Feb. 3, Gaiety, Dublin; 10, T.R., Blackburn.
BIG IDEA.—Feb. 3, T.R., Dewsbury.
BILL OF DIVORCEMENT.—Feb. 10, T.R., King's Lynn.
BIRD IN HAND (Barry Jackson and Prince Littler).—Feb. 3, King's, Dover.
BOY BLUE (Davis).—Feb. 3, Hippo., Hamilton.
BUCKLEY, FRANK.—Feb. 3, Empire, Aberdare.
BURGLAR, THE.—Feb. 3, Pal., East Ham.
BY CANDLE LIGHT.—Feb. 3, Empire, Ardwick.
CALENDAR, THE (Mrs. Edgar Wallace).—Feb. 3, Court, Liverpool; 10, T.R., Hanley.
CALENDAR, THE (Barry O'Brien).—Feb. 3, Pal., Reading; 10, New, Cardiff.
CARL ROSA OPERA.—Feb. 3 and 10, Lyceum, Sheffield.
CHINESE BUNGALOW.—Feb. 3, Empire, South Shields; 10, O.H., Middlesbrough.
CINDERELLA (Smith).—Feb. 3, Hippo., Hulme, Manchester.
CONSTANT NYMPH.—Feb. 3, O.H., Middlesbrough.
COVENT GARDEN OPERA.—Feb. 3, Grand, Wolverhampton; 10, O.H., Blackpool.
CUP OF KINDNESS (South).—Feb. 3, T.R., Norwich.
CUP OF KINDNESS (North).—Feb. 10, O.H., Cork.
DAMASK ROSE.—Feb. 3, Prince's, Manchester.
DEANE, HAMILTON.—Feb. 3, Grand, Hull; 10, Little Theatre, London.
DENTON, JACK.—Feb. 3, Plaza, Newbury.
DESERT SONG (A).—Feb. 3 and 10, King's, Southsea.
DESERT SONG (B).—Feb. 3, Pal., Burnley; 10, T.R., York.
DOBELL, W. L.—Feb. 3, Town Hall, Ennis (4).
DOUBLE MAN.—Feb. 10, T.R., Halifax.
DRACULA.—Feb. 3, Devonshire Park, Eastbourne.
DUNSTAN, EDWARD.—Feb. 3, T.R., Seaham Harbour.
FARMER'S WIFE (Barry Jackson and Prince Littler).—Feb. 3, Empire, Wood Green; 10, Empire, Kingston.
FIRST MRS. FRASER (A).—Feb. 3, O.H., Leicester; 10, Empire, Sheffield.
FIRST MRS. FRASER (B).—Feb. 3, Pal., Westcliff; 10, New, Cambridge.
FIVE O'CLOCK GIRL (Macdonald and Young).—Feb. 3, Wimbledon; 10, T.R., Bournemouth.
FLAG LIEUTENANT.—Feb. 3, Lyceum, Newport; 10, Pal., Plymouth.
FLYING FOOL (Sparling).—Feb. 3, T.R., Richmond; 10, Devonshire Park, Eastbourne.
FLYING SQUAD.—Feb. 3, Hippo., Darlington; 10, Court, Wigan.
FUNNY FACE (Macdonald and Young).—Feb. 3, Empire, Sunderland; 10, T.R., Huddersfield.
GETTING MOTHER MARRIED.—Feb. 3, Pleasure Gardens, Folkestone; 10, Pal., Westcliff.
GIPSY VAGABOND.—Feb. 3, Hippo., Newcastle.
GIRL FRIEND (Macdonald and Young).—Feb. 3, Hippo., Sheffield; 10, Hippo., Liverpool.
HERE COMES THE BRIDE.—Feb. 3, T.R., Birmingham.
HIT THE DECK (Macdonald and Young).—Feb. 3, King's, Hammersmith; 10, Empire, Kilburn.
HOLD EVERYTHING.—Feb. 3, Empire, Edinburgh.
INTERFERENCE (Ricketts).—Feb. 3, Town Hall, Pontypridd; 10, Palace, Neath.
INVISIBLE FOE.—Feb. 3, Q, Kew Bridge.
IRENE.—Feb. 10, T.R., Bury.
JOURNEY'S END.—Feb. 3, Court, Wigan.
JOURNEY'S END.—Feb. 3, King's, Hammersmith.
JOURNEY'S END.—Feb. 3, T.R., York.
JUNO AND THE PAYCOCK.—Feb. 3, W.G., New Brighton.
LA VIE PARISIENNE.—Feb. 3, H.M., Aberdeen; 10, King's, Glasgow.
LILAC TIME (Chappell).—Feb. 3, P.O.W., Birmingham.
LITTLE BO-PEEP.—Feb. 3, New, Crewe; P.O.W., Birmingham; 10, Court, Liverpool.
LIMPING MAN.—Feb. 3, Empire, Southampton.
LOVE LIES (Macdonald and Young).—Feb. 3, O.H., Belfast; 10, Gaiety, Dublin.
LONELY HOUSE.—Feb. 10, West Pier, Brighton.
LUCKY GIRL.—Feb. 3, Hippo., Birkenhead; 10, New, Crewe.
LUCKY GIRL.—Feb. 3, Hippo., New Cross.
MACDONA PLAYERS.—Feb. 3, New, Cardiff.
MAN AT SIX.—Feb. 3, Grand, Luton.
MAN WHO CAME BACK.—Feb. 3, West Pier, Brighton.
MARIGOLD.—Feb. 3, Artillery, Woolwich.
MIDDLE WATCH.—Feb. 3, Lyceum, Edinburgh; 10, H.M., Aberdeen.
MISDOINGS OF CHARLEY PEACE.—Feb. 3, T.R., Huddersfield; 10, Theatre, Richmond.
MONSTER, THE (J. Bannister Howard).—Feb. 3, T.R., Hanley; 10, O.H., Dudley.
MR. CINDERS (Williamson).—Feb. 3, Alhambra, Bradford.
MR. CINDERS (Macdonald and Young).—Feb. 3, Empire, Dewsbury; 10, Empire, Preston.
MURDER ON THE SECOND FLOOR.—Feb. 3, Grand, Croydon; 10, T.R., Portsmouth.
MURDER ON THE SECOND FLOOR (Butte).—Feb. 3, T.R., Bournemouth.
NEW MOON.—Feb. 3 and 10, Empire, Newcastle.
O'MARA OPERA.—Feb. 3, T.R., Bury; 10, T.R., Dewsbury.
PATSY, THE.—Feb. 3, Hippo., Gloucester; 10, T.R., Bath.
PERFECT WIFE AND THE OPTIMIST.—Feb 3, Lincoln; 10, Cheltenham.
PERSONS UNKNOWN (North).—Feb. 3, O.H., Cork; 10, Grand, Wolverhampton.
PERSONS UNKNOWN (Barry O'Brien).—Feb. 3, Grand, Swansea.
PETER PAN.—Feb. 3, Borough, Stratford.
PLUNDER (Highley).—Feb. 3, T.R., Barrow.
PUPPETS OF PLEASURE.—Feb. 3, Hippo., Exeter; 10, Pal., Bath.
RAVENSCOURT, STANLEY.—Feb. 3, T.R., Sheffield.
RED RIDING HOOD (Mavis).—Feb. 3, Pal., Barbury.
ROSE AND THE RING.—Feb. 3, New, Oxford.
ROSE MARIE (Macdonald and Young).—Feb. 3, Empire, Glasgow; 10, Empire, Leeds.
SACRED FLAME (South).—Feb. 3, Gaiety, Hastings.
SACRED FLAME (North).—Feb. 3, Theatre, Perth.
SCRAPE O' THE PEN.—Feb. 10, T.R., Newcastle.
SILENT HOUSE.—Feb. 3, Kemble, Hereford; 10, Playhouse, Cardiff.
SILVER WINGS.—Feb. 3, Alhambra, Glasgow.
SINCLAIR, ARTHUR, AND MAIRE O'NEIL.—Feb. 3, W.G., New Brighton.
SO THIS IS LOVE (Blue).—Feb. 3, Empire, Croydon; 10, Empire, Islington.
SO THIS IS LOVE (Red).—Feb. 3, T.R., Peterborough; 10, Grand, Southampton.
SQUEAKER, THE.—Feb. 3, T.R., Leamington; 10, Pal., Carlisle.
STREET SINGER.—Feb. 3, Empire, Penge.
STUDENT PRINCE (Macdonald & Young).—Feb. 3, King's, Glasgow; 10, West Hartlepool.
SUNNY.—Feb. 3, Empire, Chiswick; 10, Empire, New Cross.
TERROR, THE (Ricketts).—Feb. 10, Pav., Torquay.
THARK (J. Bannister Howard).—Feb. 3, T.R., Chatham; 10, W.G., New Brighton.
THAT'S A GOOD GIRL.—Feb. 10, Empire, Finsbury Park.
THIRD TIME LUCKY.—Feb. 3, T.R., Newcastle; 10, Lyceum, Edinburgh.
THIRTEENTH HOUR (J. Bannister Howard).—Feb. 10, O.H., Dudley.
TO WHAT RED HELL.—Feb. 3, Playhouse, Cardiff; 10, Town Hall, Pontypridd.
TREASURE ISLAND.—Feb. 10, P.O.W., Birmingham.
TWO LITTLE VAGABONDS.—Feb. 3, Hippo., Ilford; 10, Pal., Hammersmith.
UP WITH THE LARK.—Feb. 3, King's, Manchester.
VAGABOND KING.—Feb. 3, Empire, Hackney; 10, Empire, Penge.
VIRGINIA (Macdonald and Young).—Feb. 3, New, Cambridge; 10, O.H., Tunbridge Wells.
YELLOW SANDS (Barry Jackson and Prince Littler).—Feb. 3, County, Bedford.
YOUNG WOODLEY.—Feb. 3, T.R., King's Lynn.
77, PARK LANE.—Feb. 3, T.R., Plymouth; 10, T.R., Exeter.

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LAUREATE PLAYERS.—O.H., Kidderminster.
LITTLE LEEDS REP.—Leeds.
MANSFIELD, HERBERT.—Pav., Perth.
METCALFE, EARLE.—Workman's Hall, Ferndale.
MILLANE PLAYERS.—Gaiety, Douglas.
MUNICIPAL REP.—Pier, Worthing.
NORTHAMPTON REP.—O.H., Northampton.
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SALBERG REP.—Alex., Birmingham.
SHEFFIELD REP.—Rep., Sheffield.
VENNER REP.—Palace, Scunthorpe.
VICKERS REP.—Olympia, Coatville.
WALKLEY & HEALEY REP.—Pav., Leicester.
WILSON, BERT J.—Tower Playhouse, Blackpool.

REVUES.

ADVENTURES OF PARKER, P.C.—Feb. 3, Alex., Stoke Newington.
ALL FIT.—Feb. 3, Victoria Pal., London.
ALL RIGHT ON THE WESTERN FRONT.—Feb. 3, Empire, Swindon.
AUGUST, 1914.—Feb. 10, Bedford, Camden Town.
BARBED WIRE.—Feb. 3, Pal., Halifax.
BELIEVE IT OR NOT.—Feb. 3, Hippo., Southend.
BIG IDEA.—Feb. 3, T.R., Dewsbury; 10, T.R., Rochdale.
BOY BLUE.—Feb. 3, Hippo., Hamilton.
BREAKAWAY.—Feb. 10, T.R., Worcester.
BUSINESS IS BUSINESS.—Feb. 3, Grand, Clapham.
CASEY'S COURT.—Feb. 3, Pal., Walthamstow.
CASINO DE PARIS.—Feb. 3, Grand, Hanley.
CLOWNS IN CLOVER.—Feb. 3, Pal., Plymouth; 10, T.R., Norwich.
CLOWNS IN CLOVER (Arnold).—Feb. 3, Playhouse, Colchester; 10, T.R., Loughborough.
COAST TRAIN.—Feb. 3, County, Shrewsbury.
CO-OPTIMISTS.—Feb. 3, King's, Edinburgh.
EVER SO GOOD.—Feb. 3, Alex., Widnes; 10, Hippo., Mexborough.
FAMILY AFFAIRS.—Feb. 3, Pal., Lincoln; 10, Hippo., Yarmouth.
FOR GOODNESS' SAKE.—Feb. 3, Empire, Finsbury Park.
FORM FOURS.—Feb. 3, Pal., Warrington.
FORMBY'S GOOD DEED.—Feb. 3, Grand, Bolton.
FULL SPEED.—Feb. 3, Empire, Islington.
FUN SHOWERS.—Feb. 3, Pav., Southport.
FUN TIME.—Feb. 3, T.R., Grantham.
GET BUSY.—Feb. 3, Pal., Cork.
GREAT STUFF THIS.—Feb. 3, Hippo., Derby; 10, Pal., Southampton.
HAMMER AND TONGS.—Feb. 3, Hippo., Langley Moor.
HAPPY RAMBLERS.—Feb. 3, Empire, Middlesbrough.
HULLO, EVERYBODY.—Feb. 3, Pav., Clydebank.
INTRODUCE HER.—Feb. 3, Pal., Salisbury.
JOLLITY FARE.—Feb. 10, Hippo., Huddersfield.
JOY BOAT.—Feb. 3, Queen's, Poplar.
JUST A MINUTE.—Feb. 3, Pal., Newcastle; 10, Empire, Middlesbrough.
JUST PLAIN FOLK.—Feb. 3, Hippo., Salford.
KNEES UP.—Feb. 3, Alex., Hull.
LADS OF THE AIR.—Feb. 3, Hippo., Wolverhampton.
LAUGH IT OFF.—Feb. 10, Empire, Bristol.
LARKS.—Feb. 3, New, Northampton.
LEAGUE OF NEIGHBOURS.—Feb. 3, Pal., Huddersfield; 10, Pal., Warrington.
LIDO FOLLIES.—Feb. 3, Hippo., Boscombe.
LOOKER ON.—Feb. 3, T.R., Worcester.
LOVE LIARS.—Feb. 3, Pal., Lincoln.
LUCKY IN LOVE.—Feb. 10, Pal., Huddersfield.
MAKING GOOD.—Feb. 3, Pal., Blackburn; 10, Pal., Burnley.

(Continued on page 15.)

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Godwin Opera Compy.
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Griggs, Mr. Harry
Hanson, Mr. Harry
Hartley, Mr Charles
Hartley, Miss Jennie
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Hoey, Miss Iris
Hope, Mrs. Alice
Howard, Mr. Sydney
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Stella, Miss Gwen
Stephenson, Mr. George P.
Stewart, Mr. Alex
Stone, Mr. Reg
Stracey, Mr. Jack
Swain, Miss Betty
Sydney, Mr. Melbourne
Tacchi, Mr.
Talberto
Taylor, Mr. Chisholm
Taylor, Miss Daisy
Titheradge, Miss Madge
Todd, Mr. Quentin
Tootill, Miss Daisy
Turner, Mrs. A. McNicol
Tyser, Miss E.
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
Warren-Smith, Mr. W. P.
Watson, Mr. B. J. F.
Watson, Mr. Denis Eliot
Weight, Mr. W. H. P.
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Westlake, Mr. Lionel
Weston, Miss Vera
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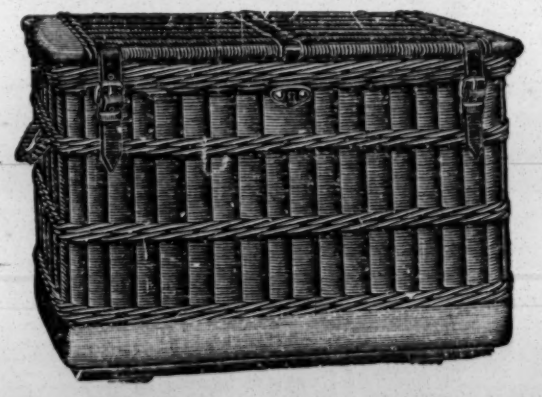

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HACKETTS WORKS, JULY ROAD, LIVERPOOL.

GEORGIE WOOD thanks the Canadian Press for the following opinions:—

F.B.T. in "The Free Press—London (Ontario)." 9th September, 1929.

"Wee George Himself! Prince of comedians dominates the play and yet steals no thunder from his talented contemporaries—Wee George whose wit, gaiety and charm are internationally famed. There is something very fine, very stimulating in the delicacy of Georgie's understanding, which makes his child impersonations far more important than the ordinary stage offering. He has retained in manhood a very delicate and sympathetic appreciation of child psychology, of the doubts and the wisdom of the laughter and gravity of childhood. Which is perhaps why children love him, and why his sparkling nonsense is without cynicism, his pithy quips without venom."

E.J.P. in "The London (Ontario) Advertiser."

"Georgie Wood fully upheld his reputation as one of the cleverest merrymakers on the English Stage. His ability is in direct inverse ratio to his diminutive size. He quickly established himself as a prime favourite with the youngsters in the audience to whom, along with all the fun he created, he conveyed some worthy little thoughts and morals."

N.K. in "The Evening Telegram, Toronto." 13th September, 1929.

"Wee Georgie Wood, of course, is the outstanding star. The diminutive player is a gifted actor, exuding personal magnetism, with the rare ability to change a crowded scene from merriment to pathos merely by altering the expression of his face or the tone of his voice. He can build up mass interest in some conceit or other till it soars high, and then crash it down in a heap with a lightning-like flash of irresistible wit. His smile is impish in its compelling good humour. Then, in an instant, he adopts the mask of sadness, and the composite face of all little boys ever lost in snowstorms tears at the heart-strings of the audience. His part is that of 'Humpty Dumpty,' a nondescript lad out of broken egg. Few who see it will forget his classic imitation of a boy in the process of being washed at bed-time by his mother. Later as a Scotch laddie with a dog his antics are inimitable and his Highland accent, by the way, worthy of Lauder himself. Furthermore, Al. Jolson never knew as well as 'Wee Georgie' how to talk to an audience in intimate fashion. It is some feat to get a Toronto theatre singing unaccompanied songs. 'Wee Georgie' did it last night at the Princess."

"Toronto Daily Star." 13th September, 1929.

"Wee Georgie Wood, one man who plies his ways in stagecraft, who daunts in open defiance of Father Time, made his bow at the Princess Theatre last night. He comes as the mainspring of a good old-fashioned British pantomime, 'Humpty Dumpty.' These kinds of shows are Christmas offerings and it is a bit odd to sit in on one at this time of the year, but Wee Georgie Wood makes one forget all that. He is as cute as ever and such a wonderful lesson in elocution. What a wonderful thing the parents of Toronto could do for their little boys and girls if they would only take them to see Wee Georgie Wood."

F.B.C. in "The Daily Herald, Prince Albert (Sask)." 15th October, 1929.

"Humpty Dumpty, in the person of Wee Georgie Georgie Wood fell from the Castle Wall at the Orpheum theatre last night to give a performance which sets a precedent in theatrical standards. Wee Georgie Wood captures the audience from his first entrance, and his character, with inimitable comedy and semi-tragedy mingled, permeate the play."

"Hamilton (Ont.) Herald."

"His performance in the title rôle last night proved a revelation. A master of dialect, essentially a comedian, but, in common with all real artists, capable also of depicting, 'the other side,' his portrayal may be described as a complete triumph. It only remains to be added that, as in Toronto, he proved successful in persuading even the ladies in the audience to join in the singing of the old songs, to indicate how completely he established himself in the favour of the house."

F.E.C. in "The Regina Daily Star." 22nd October, 1929.

"First of all we must talk of Wee Georgie Wood who played the title rôle in such a manner that he won the hearts of every person in the audience. An actor of the first grade. Mr. Wood could not be excelled in that rôle. He is overflowing with ready humour, while his ready smile is as infectious as the measles. First he was the good little boy who wished for a mother, then he was the bad little boy who did not believe in Santa Claus and who refused to wash his neck, then to the love-sick youth and finally the king. Throughout he was perfection."

Spotlight in "The Calgary Albertan." 1st November, 1929.

"'Wee' Georgie Wood captured the hearts of the crowd thoroughly with his genuine comedy, boyish manner at times wistful, then mischievous, then funloving but always wholly likable, the diminutive comedian will be the subject of all kinds of discussion this morning as to his real age and experience. Yet it is all the result of real art and talent, his poise in the duet scenes with his mother Martha and with the girls revealing his ability. An adept at various dialects, from the bluff Yankee to the Scotch phrases and pronunciation, he gave a sample of North Country, of Dublin and of Lancashire dialects bringing delighted responses from various quarters as he proceeded. He possesses a fine singing voice with a range accordingly which could swell and fill the theatre or sound boyish. It is impossible to describe the effect which the comedian has upon his audience, who like him at once, admire him as the show proceeds and finally grin in sheer delight as they follow him at each appearance. 'Wee' Georgie Wood must be seen to be appreciated and then he will not be forgotten."

A.H.W. in "The Saskatoon Star-Phœnix." 17th October, 1929.

"Wee Georgie Wood leads the parade, and he had not been on the stage many minutes before he had won the hearts of the entire audience. His ability in the many and varied types he takes is remarkable. Especially was this seen when he typifies a precocious youngster and again as a king. Exceptionally clever he feels the audience until he has worked them to appreciation. A finished artist, and all praise is due him for his great lead."

T.C.A. in "The Manitoba Free Press." 8th October, 1929.

"From the fall of the egg at the Walker theatre last night the crowd loved 'Humpty-Dumpty,' and was ever so glad there wasn't the slightest chance of putting the shell around him again. Somewhere between the two thousand four hundred and eight years he claimed, and the eight years the audience would have granted, had passed since his birth, the chubby boy caught and held the audience."

G.H.S. in "The Vancouver Sun." 5th November, 1929.

"Wee Georgie Wood was a triumph in the title part, from the time he plunged out of the egg atop the king's castle wall, till he came before the curtain at the close three hours later to acknowledge on behalf of the company the tumultuous applause. He infuses an intriguing combination of childish wonderment and grown-up sophistication into this piece that keeps his audience tickled and enthusiastic."

"The Daily Colonist," Victoria B.C. 12th November, 1929.

"Wee Georgie Wood, as Humpty Dumpty, the central figure in the production, kept the audience in roars of laughter from start to finish. His lines abound in clever turns and, needless to say, their value is enhanced when this talented comedian presents them. The stature and intonation of the leading performer all added to the effects produced. His appeals to the audience, and especially the younger element, for its judgment with respect of many of the points raised as when he attacked Santa Claus for what he regarded as a very unkind manner of treating him, and sought opinions from different parts of the house as to how they had been remembered, all had the effect of bringing the comedian into closer touch with the appreciative audience"

"Vancouver Star." 5th November, 1929.

"But the star of the cast was Wee Georgie whose character acting as a little boy of 10 was marvellously sustained throughout. Nothing funnier than his performance has been seen in Vancouver for years. The audience could not have enough of him."

"Victoria Daily Times." 15th November, 1929.

"Wee Georgie Wood, the inimitable small boy, full of sagacity, again scored a signal triumph in the presentation. With his merry quips and harmless roguery he kept the house in continual laughter. Impersonating the young Scotch laddie, Wee McGregor, he gave a fine illustration of his versatility in dialects, while his canniness gave rise to great mirth."

L.W.B. in "The Calgary Herald." 29th November, 1929.

"For whimsical wistfulness and wistful whimsicality Wee Georgie Wood, who revels in the laughter of children and always carries in his heart and mind's eye images of hosts of little smiling friends as the inspiration for his delightful work once again won every one with the ease that belongs to great artistry. He just has to come back to Canada again either in Barrie's fantasy or the 'Blue Bird' or Pantomime or all three. If he wishes to stay, I may say that I overheard the conversation of several local ladies who seem anxious to adopt him. If they do not all join in welcoming Wee Georgie Wood as the world's best interpreter of the boy we all love I'll go out and dye my hair yellow."

Marmaduke in "The Edmonton Journal." 26th November, 1929.

"But Georgie Wood's humour has such freshness and versatility that the audience never loses interest in him. His Wee McGregor number is exceedingly clever and his demonstration of how to make love brought the loudest laughter of the evening.

"Edmonton Bulletin." 29th October, 1929.

"The Company is large and wholly capable. Wee Georgie Wood, small but mighty p-antomimic lead, is the brightest of the constellation of stars. He is wee in stature only. In ability he is a Titan. The clowning he indulged in was excellent, while in his more moderate moments he showed histrionic talent of a high order."

Spotlight in "The Calgary Albertan." 29th November, 1929.

"Many actors from the Old Country have won hosts of admirers but there is one whose ability has not only aroused admiration but who has also stolen into the hearts of Calgary folks. From the moment he said 'Hullo, Folks,' on the Grand stage last night, talked to the boys and girls, and shook hands with one little admirer in the box, Wee Georgie Wood was accepted whole-heartedly. Every appearance aroused hearty applause, which became multiplied after his impersonation of the Glasgow laddie. Georgie Wood's clever characterisation of boy rôles seems so natural that his portrayal is accepted by the audience as his own personality. What a range of boyish feeling he discloses as the son of Mother Goose. From his deep sobs after his spanking to his merry chafing remarks, he ranges from the mischievous to the wistful boy. In his impersonation and song 'Wee McGregor,' the Glasgow boy hero of J. J. Bell's book, Georgie Wood was perfect in accent and mannerism With his bag of sweeties, his hints about his birthday and his kindly tilts at the Scotch canniness, the comedian was at his very best."

E.J.R. in "The Hamilton Spectator." 9th January, 1930.

"Wee Georgie Wood is in a class by himself as an entertainer. He is a clever mimic, and his impersonations create laughter by their lifelikeness. Of such were his imitations of love-making, as a Yorkshireman would indulge in the pastime, as it was heard in the American talkies, and as Edgar Wallace presents it. This last sallie was inimitable, and the Wallace fans in the audience enjoyed it immensely. But Wee Georgie also sings, and somehow he knows that the songs of Scotland universally appeal, so one or more of these are included in his repertoire."

"Hamilton Herald. 9th January, 1930.

"Once more Wee Georgie Wood was responsible for one of his inimitable character studies—or rather a series of these, in each and every one of which he proved himself a master of dialect. It would be a matter of extreme difficulty to decide whether his 'Wee McGregor' or scene in the last act is preferable, each in its own way being a masterpiece and meeting with a reception which left no shadow of doubt as to the place held by the talented star in the affections of local audiences. One can only express the hope that this season's visit will develop into an 'annual affair.'"

E.J.P. in "The London Advertiser." 7th January, 1930.

"The diminutive comedian, who so won the hearts of London playgoers as Humpty Dumpty was in excellent form last night, and turned in a performance which won him new friends and fresh laurels. He has a knack of getting his personality across the footlights in a way that quickly establishes mutual friendship and understanding between actor and audience, and this seems to be the secret of much of his success."

S. Morgan-Powell in "The Montreal Daily Star." 14th January, 1930.

"Whom we long ago learned to admire has lost none of his genius for moving humanity to mirth. He seems not a day older than when he first came here—and that is a good many years ago. His material is just as effective as it was then, and he has added much that is both novel and delightful. His study in the art of making love, according to various modern recipes, is a perfect example of brilliant comedy kept within the limits of impeccable taste."

"Montreal Herald." 14th January, 1930

"Georgie Wood who has apparently found the fountain of perennial youth though so short in stature that his name is invariably prefixed with 'Wee,' was head and shoulders above everybody else in the splendid cast of 'Mother Goose' given last night."

"The Gazette, Montreal." 14th January, 1930.

"Wee Georgie Wood returned to Montreal last night. The perennial youngster whose antics, songs and stories have charmed local audiences for years made his latest appearance at His Majesty's Theatre surrounded by a large, pretentious offering by Philip Rodway's Birmingham Pantomime Company. 'Mother Goose' was the name of the presentation, and it was a completely entertaining piece, boasting a large and talented company, and telling its fantastic story through the medium of song, dance and hilarious comedy. But the entire performance was overshadowed by the slight figure of Wee Georgie Wood who stood alone on a full stage and held a packed house in the palm of his hand as he offered some of his old bits and several new ones. Wee Georgie Wood as Jack, the son of Mother Goose, brought all his flair for comedy into the rôle. His dialogue was replete with genuine humour, and was surpassed only by Wee Georgie's noted mohologue, 'Wee McGregor.' His performance as the canny Scots lad who offered candy to a few bystanders and then scrupulously collected the unfinished portions was excellent, while his final bit in which he indicated the various methods of making love stopped the show. A genuine artist, Wee Georgie's comedy was almost uncanny in its ability to bring the house down."

Leading Article in "Vancouver Province."

"If I were Wee Georgie Wood, I would certainly cherish very deeply the memory of a little incident that occurred during an afternoon performance. The house was crowded—not a seat to spare. Wee Georgie, as Humpty Dumpty, was in possession of the king's recovered crown, and in love with the beautiful Princess Elaine, who had just spurned his fervent declaration. Despite his endeavours not to mind, Humpty Dumpty was heartbroken for the time, and his wonderfully realistic acting was keenly felt by at least one small member of that huge audience.

"'She doesn't love me,' he gulped sadly.

"'Never mind,' unexpectedly soothed a baby voice, about halfway down the stalls.

"'Nobody loves me,' wailed the choking Humpty Dumpty.

"In the momentary hush that followed, the baby voice was heard again. 'I do,' it said, in tones full of sympathy.

"How could Humpty Dumpty do other than acknowledge as he did, in a few charming words, his appreciation of this unexpected compliment?"

Thanks to Philip Rodway, Esq.

This week: THE HIPPODROME, BRISTOL.

Next week: SOUTH LONDON and LONDON, SHOREDITCH.

Agent: Ernest Edelsten.

"MICHAEL AND MARY."

AT THE ST. JAMES'S.

A Play in Three Acts, by A. A. Milne, presented by Gilbert Miller, in association with Charles Hopkins, at the St. James's Theatre on Saturday, February 1.

Mary	Edna Best
Attendant	George Hewetson
Michael	Herbert Marshall
Violet Cunliffe	Olwen Brookes
Mrs. Tuilivant	Margaret Scudamore
Rev. Simon Rowe	J. Fisher White
George Weston	D. A. Clarke-Smith
Inspector Enderby	Torin Thatcher
Dr. Roberts	Cecil Fowler
P.c. Cuff	Reginald Bach
A Policeman	Oliver Wakefield
Another Policeman	Fordham Ellis
David	Frank Lawton
Miss Welby	Violet Campbell
Romo	Elizabeth Allan
Maid	Ann MacGregor

Producer ... Charles Hopkins

"Many waters cannot quench love—." Mr. A. A. Milne might have prefaced his new play with the text that gave the title to Mr. Monckton Hoffe's play. The subject is the bigamous marriage of Michael and Mary, who met first in the British Museum twenty-five years ago and a year or so later defied the law and became man and wife, despite the fact that Mary had a husband still living. There is no higher law than Love, Mr. Milne expounds with a plausibility for which there is no answer, and for its sake deceit and false witness—even to the kissing of the Book—are justified.

In the last act the policeman makes it clear what might have happened to Mary if Michael had not turned up and found her weeping her heart out on that May morning in one of the least-frequented rooms of the Museum. She had been married to a scoundrel, who had deserted her and left her penniless. P.c. Cuff discovers that the same man had treated a second wife in the same way; she failed to find a sympathetic and protective Michael and had lived a life of crime. "There but for the Grace of God"—was Mary. The play ends with the Damoclean sword still over their heads—for the policeman is something of an Edgar Wallace and is probing further into the life of George Weston, the rascally first husband. "There might have been an earlier wife," he says, as he leaves the room. But one feels fairly content: Michael and Mary have faced several crises, and the touch of danger in their relationship has made their love a stronger and more beautiful bond. One feels they will survive any rough shocks of the law.

It was Michael's stern puritanical father—a country clergyman—who, paradoxically, helped them to make the decision to marry. He arrived unexpectedly and found his son, a struggler in Grub-street, on very friendly terms with the girl in the bed-sitting-room below. The Dickensian landlady—charmingly played by Miss Scudamore—made it quite clear that there were no "goings-on"—nor were there; for although Michael and Mary loved each other they dare not confess it. The Rev. Simon Rowe—a fine stern patriarch in the person of Mr. J. Fisher White—quoted Milton so convincingly that Michael asked Mary if she would take the risk and marry him. It was a beautifully written scene, at the end of which one felt that of the two "sins" it was inevitable that these two delightful people would have chosen the one that included the marriage service.

Thirteen years later, Michael is found a fairly prosperous novelist in Chelsea and he and Mary read a letter from David, the son, at his preparatory school. It is about his first cricket match and is A.A.M. at his best. This picture of charming domesticity is broken by the entrance of George Weston, who has seen Mary's portrait in the evening paper and realises that there is a fortune in the renewal of an acquaintance with his "wife." The part was acted in Mr. D. A. Clarke-Smith's most bounderish style. It was Mr. Clarke Smith's second first night last week, and in each play he gave one of the best performances of the evening. There was a demand for a thousand pounds hush-money which was met by Michael's suggestion that he should clear out before he was thrown out. As the latter expedient was about to be adopted, Mr. Weston dropped down—dead of heart-disease. For a quarter of an hour the play became a "thriller" with an Inspector at the table, the urbane P.c. Cuff at the door and the station surgeon kneeling on the floor, but Michael's hatched-up story was believed; and in ten years' time the family are living in a sumptuous house in Chelsea.

There is another crisis. David has just married a pretty girl called Romo, because they were both disgusted by some silly talk against the wedding ring at a cocktail party. He must be told that he is really illegitimate, and—of course—he behaves like a brick. One of the best moments of the evening is Mr. Frank Lawton's impulsive rush to his father's feet at the end of the long story of the chequered romance of "Michael and Mary." The final curtain is one of the prettiest things Mr. Milne has done.

It is all graceful sentiment spiced with some charming humour. Does one believe in the people? Mr. Milne—the true successor to Barrie—is so good a technician that they are true in the theatre, even if on the way home one began to doubt the story.

Certainly it was possible to believe in Mr. Marshall and Miss Best, who gave lovely performances and were responsive to the author's humour and delightful sense of romance. The play has been well produced by Mr. Charles Hopkins—who was responsible for the recent New York presentation—and is throughout finely acted. Mr. Frank Lawton's eager David and Miss Elizabeth Allan's portrait of Romo gave interest to the last act; Mr. Reginald Bach gave another of his matchless little studies as the policeman; Mr. Torin Thatcher was quietly efficient as an Inspector, and Miss Violet Campbell did well in a small part.

The reception was exceedingly friendly, and Mr. Milne and Mr. Marshall were called upon for speeches on the opening night.

G.W.B.

"FORTY-SEVEN."

STAGE SOCIETY PRODUCTION.

A Play in Three Acts, by Sydney Loch, presented by the Stage Society at the Prince of Wales' Theatre, on Sunday, Feb. 2nd.

Gallagher	Reginald Smith
O'Grady	George More O'Ferrall
Nurse	Josephine Middleton
Kathleen O'Donoghue	Mary Grew
Michael Shannon	Colin Clive
47	Colin Clive
Hickson	Robin Irvine
Baggot	Roland Culver
Lady O'Donoghue	Ethel O'Shea
Mrs. O'Hara	Alice O'Day
Sir Eamon O'Donoghue, Bart.	Cecil Landeau
Producer	George Zucco

This play, more than most of those that are presented for special performances, seemed to suffer from scratch production and inadequate casting. It needed pace and excitement and a machine-like efficiency and polish to get over and—what is more—it wanted to be treated as an ordinary commercial "thriller" and not as a Stage Society play. The subject is not the struggle between the Black and Tans and the Irish Nationalists; it is the story of a spy who fell in love with one of the enemy, and when it came to the point sacrificed the woman rather than betray his country.

"Forty-seven" is the pseudonym of Michael Shannon, the mysterious member of British Secret Service who evaded identification by the simple expedient of joining the Nationalists. His mission is the capture of Sir Eamon O'Donoghue, whom he is to meet for the first time at the castle of the O'Donoghues. He is invited there by Kathleen O'Donoghue, who returns his love. Everything is prepared for the capture of Eamon and the weakness of the story is that No. 47's secret is given away by a brother officer in the British Army, who is also in love with Kathleen.

In the last act is the duel between "47" and Kathleen. He is ruthless and expects her to understand that his work, which means either his own or her brother's death, is something apart from his affection for her. That it is something deep and real. Finally, Sir Eamon is killed by "47" and the girl is left huddled up in a chair.

Mr. Colin Clive acted superbly, bringing to the part of the British Secret Service man some of the fine decision that is seen in "Journey's End." The two young officers were acted in too nonchalant a fashion by Mr. Robin Irvine and Mr. Roland Culver, both of whom, however, had very good moments. Miss Alice O'Day was splendidly strident as a very patriotic member of the O'Donoghue clan, and Mr. Cecil Landeau made the most of the limited opportunities of the part of Sir Eamon. Mr. Reginald Smith found a nice rich brogue for the landlord of the inn in the first act, and Mr. George More O'Ferrall's manservant might have stepped out of an Irish novel. Miss Mary Grew was not at her best as the heroine of the piece.

Theatrical Gossip

The Prince of Wales and the A.B.F.

His Royal Highness the Prince of Wales has graciously consented to take the chair at a luncheon to be held on Tuesday, May 20, 1930, in aid of the Actors' Benevolent Fund.

Repertory Players' Dinner.

At the Repertory Players' annual dinner, which will be held at the Park Lane Hotel on Sunday next the following have promised to entertain the guests: Carrie Tubb, Lilian Davies, Irene Russell and Fred Duprez. Matheson Lang will be in the chair and Lilian Braithwaite will be the guest of honour.

Old-Time "Horrors" at the Little.

The Little Theatre, formerly the London home of Grand Guignol, will again offer entertainment of the "horrific" order, when it reopens on Monday with Hamilton Deane's production of "Frankenstein," a new stage version by Peggy Webling. Hamilton Deane will play the "monster"; Henry Hallatt, Henry Frankenstein (off the stage these actors are startlingly alike); Dora Mary Patrick, Henry's crippled sister, Katrine; and Kathleen Grace, Emile Lavenza, Henry's sweetheart.

"Honours Easy."

The first performance of Mr. Alec L. Rea's next presentation at the St. Martin's Theatre has now been arranged for Friday. It is a new comedy, with strong elements of drama and romance, entitled "Honours Easy," by Roland Pertwee.

Miss Diana Wynyard, fresh from her triumph in the recent Sunday evening performance of "The Devil," has a most effective leading part. Mr. Norman McKinnell and Mr. Allan Ayne worth appear as a hard and unscrupulous business man and his former employer, a wealthy Jew, respectively. The struggle between them provides a powerfully dramatic psychological clash. Mr. Robert Holmes has for once a sympathetic and attractive rôle. Mr. Morton Selten will contribute one of his inimitable character studies, and other members of this fine cast include Misses Jane Millican, Ann Todd, Helen Kinnaird and Ann Swillie, and Messrs. Harold Huth, Tom Reynolds, E. Vivian Reynolds, J. C. Aubrey and Simon Dale. Mr. John Hastings Turner is the producer.

Airplane Crash on the Stage.

"Silver Wings" will be produced at the Dominion Theatre either on Thursday or Friday week. The early part of the week will be occupied with scenic rehearsals, as the settings, which include an aerodrome just before the start of an Atlantic flight, a glimpse of the flight itself, the sensational crash, and several lovely Mexican scenes, are exceptionally elaborate. Two real aeroplanes are used in the production.

Clayton and Waller seem determined to make the cast of "Silver Wings" one of the strongest ever seen. When it started in Liverpool, it had Harry Welchman, Désirée Ellinger, Emma Haig, John Kirby and Leslie Sarony by way of "stars." Then Lupino Lane arrived home from his four years in Hollywood, and made a triumphant début in Glasgow. He replaced Sarony, who had been very good indeed in the part, but had only played it on the understanding that it was a temporary engagement, pending the arrival of Lane.

Still Clayton and Waller felt that something was lacking, and Donald Mather, who has recently done so well in the revival of "The Student Prince," joined the cast this week as the airman hero.

"Camille in Roaring Camp."

The Venturers Society will present at the Strand Theatre on Sunday evening, February 16, a play entitled "Camille in Roaring Camp." The play is an account of how a troupe of American strolling players fared when they paid a professional visit to a Californian mining camp during the gold rush in the 'fifties and gave a performance of Alexandre Dumas's emotional drama, "The Lady of the Camelias." Miss Margaret Bannerman will be the heroine, Marguerite Gautier, Leslie Mitchell will portray Armand, the hero, and Ben Weldon and Sara Allgood will also be in the cast.

"Stephanie" at the Arts.

On Sunday, February 16, the Three Arts Club are presenting a new comedy entitled "Stephanie," by Mabel Ellams Hope, whose first play, "The Yellow Streak," aroused so much interest when it was produced at the Embassy Theatre a year ago. Miss Mary Sheridan (of "Jew Süss") will play the name part, and Mr. Colin Clive will be the producer.

"The Lady of the Camelias."

The Daniel Mayer Co. have selected Wednesday, March 5, on which to present Tallulah Bankhead in "The Lady of the Camelias" at the Garrick Theatre. This version has been prepared by Sir Nigel Playfair, and in it "The Lady of the Camelias" will be called—as is correct—Marguerite Gautier. This rôle has been essayed by tragediennes of all nations, the most famous examples being Bernhardt and Olga Nethersole. The play will be given in the costume of the period, about 1840.

Another Phillpotts Comedy.

Very shortly, Sir Barry Jackson will be producing in the West End, "Devonshire Cream," by Eden Phillpotts. Originally intended to follow soon after "The Farmer's Wife," this comedy was held back by the success of "Yellow Sands," and Sir Barry has been waiting for an opportunity to produce it in London ever since. The exact date of its production is uncertain, but it can be stated that the cast will include Horace Hodges, Mary Jerrold and Sam Livesey.

The New Aldwych Production.

"A Night Like This," the new Ben Travers farce due at the Aldwych on February 18, will break new ground in many directions. It will have no fewer than seven scenes in its three acts, and it will show Tom Walls as a policeman, first in uniform and then in plain clothes. Ralph Lynn, in a typical part, champions beauty in distress—and in the hands of a gang of crooks, gamblers and thieves. To what straits his championship leads him can well be imagined. One of them is an ancient fourwheel cab, horse and all, on a foggy night, with Walls in it as well.

"A Night Like This" will be given at a special matinée at the Aldwych on February 24, in aid of the Royal Cambridge Home for Soldiers' Widows, at which Her Majesty the Queen has promised to be present.

Quaker Persecutions Dramatised.

The Welwyn Garden City Folk Players are producing at the local theatre on Monday, February 10 "The Man in Leather Breeches," an historical play by Mr. H. R. Pointing, a resident of the town. The play is based on recorded incidents in the life of George Fox, and the six scenes introduce many well-known people of the times, including Cromwell, Judge and Margaret Fell, Edward Burrough, Colonels Kirkby and West, Judge Bennett and, of course, George Fox himself. The struggles of the early Quakers against the persecutions of the authorities are shown in many moving scenes, including a prison yard, the death of young Burrough in gaol, Cromwell's house and the entrance to a Quaker meeting. Mr. R. C. Wallhead, M.P., is acting as producer and will appear as Cromwell.

"Savonarola Brown" to be Staged.

An interesting programme has been arranged for the Oxford "All Star" matinée in aid of the Oxford Preservation Trust, to be held at the Haymarket Theatre on February 25 next, when Mr. Max Beerbohm's "Savonarola Brown" will be produced for the first time. Sir Nigel Playfair, whose long ambition it has been to present this delightful burlesque, will produce it, with an Oxonian cast which includes D. A. Clarke-Smith, Herbert Waring, Reggie Smith, Richard Goolden, Giles Isham, Robert Speaight, Marie Ney and others. Fortunately the stage directions are not to be lost, as Sir Nigel is to read them himself. The songs and incidental music have been composed by Temple Abady, who was responsible for the music of the recent O.U.D.S. productions of "Henry IV., Part II." and "The Tempest."

Other items to be included in the programme have been specially written and composed by Temple Abady, Dick Addinsell, John Buchan, Compton Mackenzie, Forbes Patrick, Paul Reubens, Helen Simpson and John Hastings Turner.

Tickets can be had on application to the Hon. Treasurer of the Oxford Preservation Trust Matinée at the Haymarket Theatre.

The Cambridge University Mummers.

The Cambridge University Mummers, a society founded last year for members of both men's and women's colleges, will present C. K. Munro's "At Mrs. Beam's" in Cambridge on Monday, February 17, for five nights and a matinée. The play will be produced by Gilbert Hare.

Martin Adeson.

It is Martin Adeson, junior, not senior, who is playing in Walter Bentley's revue, "Making Whoopee." Martin Adeson is starring as "Old Bill" in a revival of "The Better 'Ole," which has been booked for a long tour starting on February 15th.

O.U.D.S. in "Macbeth."

The O.U.D.S. will present "Macbeth" at the New Theatre, Oxford, on Tuesday, February 11, at 8 p.m., with evening performances until Saturday, February 15, and matinées on Wednesday, 12th, Thursday, 13th, and Saturday, 15th, at 2.15. The part of Lady Macbeth will be played by Miss Gwen ffrangcon-Davies, that of Macbeth by Mr. Valentine Dyall, of Banquo by Mr. Wyndham Goodden, of Malcolm by Mr. Giles Playfair, of Macduff by Mr. E. E. Sabben-Clare. The play will be produced by Mr. Brewster Morgan, the President, who last year produced "Othello" at Oxford, and recently at the Arts Theatre "The Humours of the Court."

Policy at the Piccadilly.

The Piccadilly Theatre opened with musical plays and went over to the "talkies," then returned to musical plays and then again to "talkies." Now it will try a definite policy. Mr. Julian Wylie will again offer there musical plays, which he christens "Musical Farcical Comedies." His first will be "Here Comes the Bride" which opens on February 20.

Sir J. Martin Harvey's Homecoming.

Sir John and Lady Martin Harvey finish their tour in Canada next week. They play "Rosemary" at St. John and Halifax prior to embarking at the latter port on February 10 for London, where they are due on February 18. "Rosemary," in which Sir John Martin Harvey takes the part of Sir Jasper Thondike, has been the chief attraction on the homeward run from Vancouver, where it was first produced, and it has been received with enthusiasm in every town. A week after coming home, Sir John and Lady Martin Harvey go on a provincial tour which opens at Edinburgh on February 24.

Repertory Theatre Disbanded.

Hull Repertory Theatre company has now been disbanded—a blow as severe to the local theatregoing public as to the artistes whose theatre stage was recently destroyed by fire. The damage at the theatre amounted to something like £3,000. Efforts were made to accommodate the company, which is twenty strong, in another hall, and the Hull Playgoers Society offered their own miniature theatre. There were many difficulties in the way, however. The artistes, who have loved their work at Hull, where it has been thoroughly appreciated, were willing to accept smaller remuneration, but the fact had to be faced that the Playgoers Theatre was not large enough to provide them with an essential income, and Mr. Arthur Whatmore, the director, decided, in consultation with the company, that the best course was to disband and leave them free to take on other work.

Mr. Whatmore and the theatre staff are devoting all their time to pushing on the work with a view to the repairs being completed and the theatre being ready for re-opening by April. The Hull Playgoers' Society had arranged to continue its work at Trippetts Restaurant, but they are now going back to their permanent home. To-night (Wednesday) Mr. Edgar A. Appleton is giving a reading of "The Silver King." "Doctor Knock," by "Jules Romains," will be staged by members of the Playgoers Society at the New Theatre for a week, commencing February 24th.

Leicester's Little Theatre.

The Leicester Drama Society, who have for a great number of years been trying to establish a theatre where they could produce their own plays, have acquired the Rechabite Hall in Dover-street, and after alterations it was opened to a large and appreciative gathering, with Oscar Wilde's "A Florentine Tragedy." Mr. W. Bastard is the President of this Society, with Mr. Geoffrey Mead as Honorary Secretary. Other plays to be presented later in the season are "The Circle," "The Skin Game," "Outward Bound," and "Knight of the Burning Pestle."

Repertory at Leicester.

The Walkley and Healey Repertory Company have now firmly established themselves at the Pavilion, Leicester. Miss Monica Holmes and Messrs. Stanley W. Healey and George Walkley were members of the late E. Hill-Mitchelson Company, who in time gone by spent many years at the Theatre Royal in a repertoire of famous dramas. They came back to Leicester some eight months ago to the Pavilion, where they are doing great guns in many of the Hill-Mitchelson's plays. As a rule two plays are presented each week, and the various members of the company who feature important parts are Stanley Healey, George Walkley, Harry Ainley, Alfred Raymond, Edwin Senier, Reginald Bevan, Gilbert Elvin, Monica Holmes, Kitty Dillon, Muriel Derrick and Emily Marshall.

"Who's Who in the Theatre."

Sir Isaac Pitman and Sons will publish on February 12th, the sixth edition of John Parker's "Who's Who in the Theatre," full particulars of which were given in the last issue of "The Era."

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"MILESTONES."

REVIVAL AT THE CRITERION.

A Play in Three Acts by Arnold Bennett and Edward Knoblock. Revived at the Criterion Theatre on Tuesday, January 28.

John Rhead	Allan Jeayes
Gertrude Rhead	Clare Eames
Mrs. Rhead	Alice O'Day
Samuel Sibley	Oliver Johnston
Rose Sibley	Emmie Arthur-Williams
Ned Pym	Guy Pelham-Boulton
Thompson	Harold Cox
Emily Rhead	Dorothy Cheston
Nancy Sibley	Viola Lyel
Arthur Preece	Ion Swinley
Maid	Amy Nowell
Lord Monkhurst	Basil Bartlett
The Hon. Muriel Pym	Joan Harben
Richard Sibley	Michael MacOwan
Webster	Alfred Bennett

"Milestones" was originally produced at the Royalty in 1912, with a cast which included Mr. Dennis Eadie as John Rhead, Miss Mary Jerrold as Rose Sibley, and Miss Haidée Wright as Gertrude Rhead. Mr. Owen Nares and Miss Gladys Cooper had comparatively small parts as the brother and sister in the last act, who, eighteen years ago, were recognised by audiences as typical young moderns of their day. It was curious to note the other evening how little youth has altered during the last two decades, in spite of the cataclysm which has overtaken us all.

The play was seen again in 1914 and 1920, and after witnessing the present revival one can discover no reason why its appeal should ever be lost. Unless human nature changes very much in the future, its theme which is the painful birth of new ideas in a world naturally averse from innovation, is one that will continue to interest succeeding generations.

The play has other qualities which preserve its life. It is a splendid example of solid workmanship; the smoothness and naturalness with which it moves can only have been attained by the careful manipulation of a hundred small details. There are no loose threads of thought or of action. The authors have an immense field to cover, and they succeed in their object of presenting the happenings of fifty years in the space of a few short hours by a marvellously economical and suggestive use of their facts. And how beautifully the whole is bound together by the wistful, fragrant song which Gertrude sings, first as a young girl with a sweet and confident voice, and in the end as an old woman who holds herself upright as ever, although her notes are feeble and uncertain!

An important thing for a play of this type is that continuity, that impression of the steady, resistless flow of life which only perfectly balanced acting can give it in the theatre. The authors have done their part well; they point the way and smooth it with many deft touches conveying the essential changelessness of human problems in a world continually undergoing external modifications. In the present production it was somewhat difficult to realise that we were watching the same people dealing with the same situations down the years. Each act was rather too much like the beginning of a separate play with a different set of characters.

Two players, however, can be completely exonerated from the prevailing fault. Miss Clare Eames's Gertrude Rhead was a perfect piece of biography. The flesh changed, but the spirit remained unaltered in her. Miss Eames conveyed, even when she was silent, the woman's pride, moral indignation and unswerving loyalty to her ideals. It was a picture difficult to forget. And one was glad to feel that we to-day have learned to make use of such natures as hers; they are no longer wasted. Mr. Guy Pelham-Boulton's Ned Pym was a much slighter study, but it was consistently planned. This actor has a wonderful gift for creating unconsciously comic characters. Mr. Allan Jeayes was most successful as the obstinate, ruthless Victorian papa of 1835; in the first act he was not buoyantly youthful enough, and in the last he was a trifle too extinguished. Miss Emmie Arthur-Williams was sweet as the girl of 1860, and her presentation of gentle, mature womanhood in 1885 and of old age holding tenuously to life in 1912, was deservedly applauded. But these were really three quite disconnected pieces of characterisation. Mr. Ion Swinley breathed the eager idealism of the young Arthur Preece with magnificent fervour; and he was good as the same man when his nature is tinged with scepticism and disappointment. Miss Viola Lyel exuded vigorous Yorkshire humour and common sense as Nancy Sibley. Miss Dorothy Cheston acted with spirit and considerable sense of fun; but her Emily Rhead of 1885 who became the Lady Monkhurst of 1912 bore unnaturally few traces of the passing of twenty-seven years.

ANSWERS TO CORRESPONDENTS.

GEO. H. STEWART.—*The revolving stage of the London Coliseum allows of the setting of several complete and distinct acts, delay and waits in connection with their presentation being thus eliminated. Permission to inspect this wonderfully efficient contrivance could possibly be obtained by addressing a letter to Mr. Crocker, the stage manager of the Coliseum, mentioning this paper.*

S. J. GORMAN.—*"The Sign of the Cross," the four-act play by Wilson Barrett, was originally produced in America. It was first seen in this country at the Grand Theatre, Leeds, August 26, 1895, and afterwards in London at the Lyric, on January 4, 1896. It was revived at the same theatre on August 21, 1897; and at the Lyceum, October 19, 1899.*

SIDNEY R. COLLINS.—*Sir John Martin Harvey is at present touring in Canada. We have no knowledge as yet to his itinerary when he returns to this country.*

B. W. MATHERS.—*We have an idea that the incident you mention actually occurred. But to trace it would involve a search of our files over a number of years, for which we have not the time.*

WINIFRED JEFFREY.—*We have no knowledge of the activities or movements of the artist you mention. Address your question to the Stage Guild, Great Newport-street, W.C.2, who may know if, or where, he is playing.*

A NATIONAL THEATRE.

BRITISH DRAMA LEAGUE DEMONSTRATION.

Mr. Bernard Shaw's Speech.

The British Drama League's demonstration in favour of a National Theatre brought an enthusiastic audience of supporters to the Kingsway Hall on Friday last. Lord Lytton presided and made a short introductory speech. He recalled how twenty years previously he had taken the chair at a meeting held at the Lyceum Theatre, when the object was identical with that of the present meeting and the speakers on that occasion included Mr. Bernard Shaw. In their determination to keep their audience, they then arranged for Mr. Shaw to speak last. They kept their audience, but they lost Mr. Shaw, for the various speakers spoke at length and when Mr. Shaw eventually rose to his feet the hour was extremely late. His speech was probably the shortest he had ever made. He merely made the now classic remark. "Ladies and gentlemen, the subject is not exhausted, but we are." The present audience were about to hear the speech which had been missed on that occasion. Lord Lytton then gave a brief résumé of the events leading up to the point now reached in the endeavour to obtain a National Theatre. He touched on the efforts of his grandfather in the House of Commons in the last century, the eloquent plea of Matthew Arnold for an English Theatre in 1879, the two movements on foot in 1904, the amalgamation of the two schemes in 1908, the fixing of 1916 as the date for bringing the plan to fruition and the disastrous advent of the war. That brought us to the present position; the estimates had been reviewed and brought up-to-date. Lord Lytton intimated that a report had been prepared by those interested and that, if general agreement on the recommendations could be secured, it was proposed to ask the Prime Minister, in the near future, to receive a deputation. Lord Lytton then sat down and made room for Mr. Bernard Shaw.

Shavian Shafts of Wit.

Mr. Shaw smilingly submitted to being photographed and re-photographed, and then proceeded to let fly a cloud of Shavian arrows. England was always a curious place to raise any question of fine art. He did not want to be committed for contempt of court and hoped the audience would not let this go any further. Was acting a fine art? According to the rules by which our public officials are governed, fine art in this country was anything connected with the Art Union founded by the Prince Consort in the time of Queen Victoria. Therefore, he hardly dared to say in the presence of Miss Lena Ashwell that acting was not a fine art. Wherever you travelled on the Continent you found State or Municipal Theatres. Maybe they hadn't any plays, but they built theatres because it was the custom. Mr. Shaw referred to an occasion when one of his plays was being produced at the Burgtheater in Vienna. He tried to impose certain conditions under which his play was to be performed, but found himself in correspondence with a gentleman of the rank of Count, who told him such a thing was without precedent. The regulations had come down from apostolic times; they could no more be changed than the laws of the Medes and Persians. Mr. Shaw retorted: "Politically, no doubt, your Emperor is the Emperor of Austria-Hungary, but from the dramatic point of view I am the Emperor of Europe and I insist on my treaty." The Count was a man of tact and produced the piece without any agreement at all. He afterwards wrote and said what a success the play had proved. "An English or American producer," continued Mr. Shaw, "would have told me, under the same circumstances, that my play was a sanguinary frost."

Mr. Shaw talked for a few minutes about the mediæval attitude towards the theatre. Formerly a French actress on her death-bed had to renounce her profession—now they sent for the cinematograph! Molière was buried at night in an unknown grave! Shakespeare was buried in consecrated ground, it is true, but it had no connection with the State. He was there as William Shakespeare, Gent.! There was never any official recognition in this country. On the Continent there was.

Municipal Theatres.

Concerning the eloquent case recently put forward by Mr. Drinkwater against a central theatre as suggested, advocating in its place municipal theatres, Mr. Shaw remarked: "I entirely agree as to the enormous importance of municipal theatres, but I think Mr. Drinkwater was too hasty in saying, 'Let us have many municipal theatres and therefore no central one.' I want a central theatre in London as a monument." He added, to the evident amusement of his audience, that he doubted very much whether his plays would be performed at a National Theatre in London. Very likely, if it were under any sort of direct State regulation, they would be thought too dangerous and advanced. But after all, that did not matter. There was sufficient admirable dramatic art which did not terrify Governments to keep the theatre going.

Without having regard to strict commercial considerations, the theatre would be able to do the best work in the best way and not go in for that horrible policy of giving the public what it likes. Nobody knew what the public liked. Take his own play, "Man and Superman," for example. He had put into that play a third act, which everyone connected with the theatre said was impossible to perform. He himself had not expected it to be performed. His friend Mr. Esmé Percy had insisted on learning the act and playing it. The public liked it and now they always wanted it. He had tried to sit through it once and had nearly died afterwards. This had induced him to write "Back to Methuselah," which lasts a week. He described how he had told Miss Edith Evans what kind of a part she would have to play. He had said "You will be about 150 years old, with no hair and very little clothes, and you will be surrounded by beautiful young men and maidens, but you will act them right off the stage"—and she did! This was the only one of his plays which the public listened to without making any noise. And they weren't asleep—quite a lot of people in theatres slept with their mouths wide open.

The English people wanted three-and-a-half hours' solid entertainment and not one-and-a-half hours, with long intervals for going to the bar. There were very few who could afford 5s. for a seat. The public needed plenty of 2s. 6d. and 1s. seats, and for the snobs, the real out-and-outers, some seats at 5s.

A site was wanted for this theatre, they wanted the Government to give them one, as well as a lot of money. All the efforts for obtaining money with which he had been concerned, had been heartbreaking. He had been on a committee, which had finally sat down under many reproaches. Those who had reproached loudest had been taken on the committee. The way to get money out of a government was to keep quiet until you had got it.

The position, however, was now more hopeful than ever before. The B.B.C. were spending thousands a year, but the only complaints were that the programmes were too good. It was the old cry of "Give 'em mutton." We wanted a theatre which refused to give the public merely what it wanted. His own plays had been objected to at first because they were quite different from any others before them. There was need of some institution to give the public the best until they learned to like it!

Mr. Shaw finished by saying, "I want the State theatre to be what St. Paul's and Westminster Abbey are in religion—something to show what the thing can be at its best." Mr. Shaw, having sat down, hurriedly bobbed up again to put a formal motion to the assembly.

Miss Lena Ashwell.

Miss Lena Ashwell said there were numberless things from the actor's point of view that made a national theatre of the utmost importance. There was a tradition which could only be handed down from actor to actor. It was to be found abroad. Such theatres as the Comédie Française in Paris made this possible. Now in England actors never played together, for any length of time; they separated. After many years' acting experience, she had become associated with the people, and she had found there was no theatre for the people. As to Mr. Shaw's remarks about prices, in order to see "The Apple Cart," she had had to pay 16s. 6d. for a seat in what used to be the pit. She appealed to all Socialists to stop this robbery and see that Mr. Shaw did not get all this money.

Talking of an English theatre where English at its best would be heard, she said Mr. Shaw was keen on pronunciation. He had once written to her, "Dear Lena, the word policeman occurs forty-four times in your play and forty-four times you say 'pleeceman.'"

Sir Donald Maclean remarked that the thought of a 16s. 6d. seat for 5s. 6d. almost persuaded him to be a Socialist. As to Mr. Shaw's assertion that there was no demand for a National Theatre, he could say, as a politician, that of no big reform when it first came in could it be said that there was a big public demand for it. He, too, supported the motion with great pleasure.

Mrs. Philip Snowden.

Mrs. Philip Snowden said she felt she should have followed Mr. Shaw's example of twenty-two years ago. But there were a few things she had to say. To begin with, she must make the usual explanation when appearing on a public platform in these days, lest her opinions be taken for those of another. The Chancellor of the Exchequer hadn't the faintest notion where she was. She would tell the last speaker, though, who didn't know the present Government very well, that there never was a Government which was better disposed towards the scheme. She was as keen as mustard, but she wanted details. Before "legitimate pressure" could be exercised, they must know what was going to happen—what the theatre was going to cost, how it was going to be managed, and exactly what property in the Government's charge they desired should be transferred. She was glad to see so many young people in the audience.

Iceland's Example.

Various messages of sympathy and support were read out, including one from M. Einarson, of the National Theatre of Iceland, which has been built but not yet opened. It had been founded out of a tax on cinemas. Its prospective leading actress, Mlle. Kelman, was on the platform, and was presented with a bouquet.

Sir Frank Benson's Irish Tour.

One result of the visit of Sir Frank Benson to Cork is that he is to be made a Freeman of the City. It is more than forty years since Sir Frank first visited Cork, and his popularity with audiences there has grown continuously. At the railway station large numbers of admirers, who included the Lord Mayor, assembled to give him a send-off on his journey to Belfast.

In Memoriam, C. W. Somerset.

A year ago the stage lost one of its most brilliant character actors in C. W. Somerset, who gave a remarkable study of Sedeman in the "Flying Squad," at the Lyceum Theatre, playing with indomitable courage to within a few weeks of his death, though in the grip of a deadly malady.

Actors and Their Parts.

At the Gallery First Nighters' Club on Sunday, Dr. Harold Dearden will speak on "Actors Who Live Their Parts." The chair will be taken at 7.15 p.m. by Sir Henry Curtis-Bennett, K.C.

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 10, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MAR. 3, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—Company as booked.
HULL ALEXANDRA THEATRE.—Holmshaw and Joel Variety Combination.
WOKING GRAND THEATRE.—"The Taming of Mrs. 'Arris."
YORK EMPIRE THEATRE.—"Happy Ramblers."

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 12.30).—Mon., Florence and Clifton, Williams and Taylor, Verme and Anna. Thurs., Welsh Miners, Buster with the Musical Avalos. The Brownings.
WEST HAM KINEMA (reh. 12.30).—Mon., Welsh Miners, Chas. Robbins, Buster with the Musical Avalos. Thurs., Clifford and Grey, Verme and Anna, Jean Kennedy and Sid Coppin.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (reh. 5.30).—Monday: Jack Hayworth. Thursday: Jack Moss.
COLCHESTER PLAYHOUSE (reh. 11.30). —Amateur Operatic Society present "Yeomen of the Guard."
HAMILTON HIPPODROME (reh. 1).—Ian McLean presents "Hullo Everybody."
IPSWICH HIPPODROME (reh. 11.30).—Harold Wagner presents "When Blue Hills Laughed."
NORWICH HIPPODROME (reh. 2).—Murray Mills presents "Mirth of a Nation."
PAISLEY THEATRE (reh. 12).—Pete Davis presents "Boy Blue" Pantomime.
PAISLEY RINK PALACE.—Mon. (reh. 12): Farrell and Ray, Kelvin and Johnson, Jack Moss. Thurs. (reh. 6.15): Denver and Maurice, Jenny Collings.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Harry Gilpin presents "Moonbeams of 1930" Revue.
ASHTON - UNDER - LYNE PAVILION THEATRE.—Mon., Tues., Wed., Lloyd and Adie; Variety; Pictures. Thurs., Fri., Sat., Boughton and Esden, Capt. Permane's Bears; Pictures.
BURY HIPPODROME.—James Hart Players present "In the Next Room."
ECCLES CROWN THEATRE.—Bert Loman presents "On the Road" Revue.
LIVERPOOL PAVILION THEATRE.—Arthur White presents "Pontoon Ltd." Revue.

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MANCHESTER HULME HIPPODROME.—Dave Davis presents "The White Blackbirds."
MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Boughton and Esden, Capt. Permane's Bears; Pictures. Thurs., Fri., Sat., Lloyd and Adie; Variety; Pictures.
MANCHESTER METROPOLE THEATRE.—Dan Sherry presents "A Sherry Cocktail" Revue.
MANCHESTER KING'S THEATRE.—Sir Robert Peel and his Band, Billy Matchett, Twelve Blackpool Babes, Moore and Bamford, Two Brions, Jack Le Dair and Lady.
MANCHESTER OSBORNE THEATRE.—D. & S. Productions present "Nuts and Wine" Revue.
MANCHESTER EMPRESS THEATRE.—Pictures.
MANCHESTER QUEEN'S PARK HIPPODROME.—Mac Productions present "A Spot of Bother" Revue.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON ROYAL HIPPODROME.—Jack Taylor presents "Un Vent de Folie."
PRESTON KING'S PALACE THEATRE.—Mon., Tues., Wed., Jimmy and Ethel Clark; Pictures. Thurs., Fri., Sat., Lila Logan; Pictures.
SALFORD ROYAL HIPPODROME.—Douglas Productions present "Comparisons" Revue.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Frank Fortescue's Repertory Co.
NORWICH THEATRE ROYAL.—"Clowns In Clover."
SWINDON EMPIRE THEATRE.—"Rope."
WINDSOR THEATRE ROYAL.—"The Sacred Flame."

In conjunction with and under the direction of J. Gladwin.

ALDERSHOT HIPPODROME. — "One Dam Thing After Another."
KINGSTON EMPIRE THEATRE.—"Farmer's Wife."

FRED. COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Messrs. Fyfe and Fyfe's Rothesay Entertainers, Jack Warman, Hugo Darty and Partner, Telford and Vernon.
EDINBURGH THEATRE ROYAL (reh. 12).—Nixon Grey, Sammy Shields, Osborne and Perryer, Robert Daymar, Horsburgh Bros. and Agnes, Delvaine's Marionettes, Bob Barlow, Bros. Walsh.
GLASGOW METROPOLE (reh. 12).—Albert Whelan, St. Moritz Skaters, Four Astors, A. W. Scott, Ike Freedman, Zetta Mor, Billy Vardel Trio, and company as booked.
GLASGOW OXFORD.—Company as booked.
LIVERPOOL SHAKESPEARE (reh. 12).—Four Harmony Kings, Johnston Clark, Kaye and Kahn, Andy and Irving, Two Stavonys, Roy Barbour, Marcelle and Carr, Barry Gordon Trio.

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ASTORIA DANCE HALL.—Week, Marcel and Minka.
BIRKENHEAD PARK (reh. 11).—Mon., Brete Hart and Partner. Thurs., Pariso and Lady.
BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., Martin Breedis. Thurs., Company as booked.
BOOTLE STRAND (reh. 4.30).—Mon., Harrison and Viney. Thurs., Dan E. Marsh.
BYKER GRAND THEATRE (reh. 1).—Week, Company as booked.
CANTERBURY MUSIC HALL (reh. 10.30).—Mon., Howard and King, Clifford and Grey, Stott and Bloom. Thurs., Williams and Taylor, Klifton Kabaret Kids, Florence and Clifton.
CLAPTON RINK CINEMA (reh. 10.30). Week, Dale and Clifford, Billy Apps and Daphne.
CROUCH END HIPPODROME (reh. 11).—Mon., Cintaro and Assistant. Thurs., Harry Taft.
DUDLEY EMPIRE (reh. 11).—Mon., Taceto. Thurs., Wheeler and Ward.
HOLLOWAY EMPIRE (reh. 11).—Mon., Scott and Speed. Thurs., Howard and King.
HOXTON BRITANNIA (reh. 1).—Mon., Stevens and Him, Gertie Hall, Klifton Kabaret Kids. Thurs., Chas. Robbins, Kayne and Kerval, The Jays.
ISLINGTON BLUE HALL (reh. 12).—Mon., Fynch and Payne. Thurs., Scovell and Whelan.
LIVERPOOL RIVOLI (reh. 12).—Mon., Company as booked. Thurs., Dene and Dixon.
LUTON PALACE THEATRE (reh. 11).—Week, Hind Sisters and Revel, Our Page Boys, Hugh Rene and Co.
MOTHERWELL PAVILION (reh. 5.30).—Mon., Sisters Embert. Thurs., Tom Fooley.
NORTH SHIELDS BOROUGH THEATRE (reh. 1).—Week, Company as booked.
NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., Bruce McLoud, Sansome and Bent, Zena Carroll. Thurs., Ernest Shannon, Four Goodwyns, Shogun and Ryder.
REDDITCH PUBLIC HALL (reh. 11).—Mon., Wheeler and Ward. Thurs., Taceto.
ROTHERHITHE LION KINEMA (reh. 1).—Mon., Kayne and Kerval. Thurs., Stevens and Him.
STRATFORD BROADWAY CINEMA (reh. 11).—Week, U.S.A. Four.
STOKE HIPPODROME (reh. 12).—Mon., Ernest Shannon, Four Goodwyns, Shogun and Ryder. Thurs., Bruce McLoud, Sansome and Bent, Zena Carroll.
WALLSEND BOROUGH THEATRE (reh. 12).—Mon., Sherwood and Shields. Thurs., Edwards and Dalton.
WHITLEY BAY EMPIRE (reh. 3).—Mon., Edwards and Dalton. Thurs., Two Silvas.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Dick Henderson, Handers and Millis, Palermo and Seal, Lloyd and Bryce, Leslie and Weston, Dorothy Lena.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"What Price the Navy?"
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"The Co-Optimists."
BRISTOL HIPPODROME (reh. 12) (Flat Pitch). —Billy Caryll and Hilda Mundy, Talbot O'Farrell, Herbert Clifton, Balliol and Merton, Jimmie Ferguson, Kismet Sisters, Togo.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Company as booked.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—"The Girl Friend."
LONDON PALLADIUM (reh. 11) (Flat Pitch).—George Robey, Mabel Russell, Fransky, Browne and Lavelle, Rich Hayes, Bud and Jack Pearson, Matthews Sisters and Jack Clewes, Rogers and Wynne, Scamp and Scamp.
MIDDLESBROUGH OPERA HOUSE (reh. 11.30).—"The Chinese Bungalow."
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—Will Hay, Dorrie Dene, Terpsichore, Trevor Watkins, Sandy Powell, Lee Mason and Scott, Theda Sisters.
PENGE EMPIRE (reh. 12) (Flat Pitch).—"The Vagabond King."
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"For Goodness' Sake."
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"Our Lads in Khaki."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Casino de Paris."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"One Dam Thing After Another."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Bohemians.
EDINBURGH LYCEUM (reh. 11).—"Third Time Lucky."
GLASGOW KING'S (reh. 11).—Daniel Mayer and Co. present "La Vie Parisienne."
GLASGOW ROYAL (reh. 11).—Howard and Wyndham's "Sleeping Beauty" Pantomime.
LIVERPOOL COURT (reh. 11).—"Lilac Time."
NEWCASTLE ROYAL (reh. 11).—"A Scrape o' the Pen."

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN CIRCUIT.

BLACKBURN.—Company as booked.
BRADFORD.—Albion Productions present "One Good Thing After Another."
BURNLEY.—Archie Pitt presents "Making Good."
CARLISLE.—M. Barry O'Brien presents "The Squeaker."
HALIFAX.—Company as booked.
HUDDERSFIELD.—Maurice Cowan presents "Lucky in Love."
SOUTHAMPTON.—J. Morrison's Productions, Ltd., present "Great Stuff This."
WARRINGTON.—Thos. F. Convery presents "League of Neighbours."
Rehearsals at all Halls at 12 o'clock.

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—"The Middle Watch."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—G. H. Elliott, Deiro, Vine and Russell, Peter Bernard, Dormonde and Shaw, Gordon and Lester, Eight Rodney-Hudson Girls, Dezso Retter.
BIRMINGHAM GRAND (reh. 1) (Low Pitch).—Charles Austin and Company in "The Adventures of Parker, P.C."
BIRMINGHAM THEATRE ROYAL (reh. 11).—Julian Wylie presents "Here Comes the Bride." Cast includes Clifford Mollison, Edmund Gwenn and Jean Colin. (Second week).
BLACKPOOL GRAND THEATRE (reh. 11).—Company as booked.
BLACKPOOL OPERA HOUSE (reh. 11). —The Covent Garden Opera Company.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Charles B. Cochran's "Wake Up and Dream." Cast includes Sonnie Hale.
CARDIFF EMPIRE (reh. 1) (Low Pitch). —"Virtue for Sale." Cast includes Fay Compton.
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—Herbert Clayton and Jack Waller present "Hold Everything." Cast includes Cora Goffin and George Gee. (Second week)
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim presents "That's a Good Girl."
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"A Night Like This." Cast includes Tom Walls and Ralph Lynn.
GLASGOW EMPIRE (reh. 11) (Low Pitch).—The Daniel Mayer Company Ltd., present "Aloma."
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Chas. H. Allen presents "Ripples." Cast includes Gus Chevalier.
HULL PALACE (reh. 1) (Low Pitch).—Tom Arnold presents "The Street Singer."
LEEDS EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young presents "Rose Marie."
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Francis Laidler's Pantomime "Mother Goose." Cast includes Norah Blaney and George Lacy.
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—"Love Lies." Cast includes Stanley Lupino, Laddie Cliff and Connie Emerald.
LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires, Ltd., J. C. Williamson, Ltd., present "Mr. Cinders."
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Wylie-Tate Pantomime "Robinson Crusoe." Cast includes Dorothy Ward and Shaun Glenville. (Last week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—"The New Moon." (Second week).
NEW CROSS EMPIRE (reh 1) (Low Pitch).—Lee Ephraim presents "Sunny."
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Let's Laugh." Cast includes Neil Nelson.
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"Making Whoopee!" Cast includes Fred Kitchen, Jane Ayr and Eddie Leslie.
NOTTINGHAM THEATRE ROYAL (reh. 12).—J. C. Williamson, Ltd., presents "Mr. Cinders." Cast includes Marjery Wyn, and Hindle Edgar.
PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—"Murder on the Second Floor."
PRESTON EMPIRE (reh. 11).—Macdonald and Young present "Mr. Cinders."
SALFORD PALACE THEATRE (reh. 11). —Company as booked.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—"The First Mrs. Fraser." Cast includes Zena Dare and George Tully.
SOUTHAMPTON EMPIRE (reh. 1).—Lee Ephraim presents "Blue Eyes." Cast includes Winnie Melville and Derek Oldham.
SOUTHSEA KING'S THEATRE (reh. 1.30).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (Second week). (A. Company).
SOUTH SHIELDS EMPIRE (reh. 1).—Amateur Operatic Society.
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—Layton and Johnstone, Louise Maxim, Lloyd and L'Estrange, Hal and Molly Parks, Brothers Carthy, Edward Victor, Brothers Renette, Gladdy Sewell.
SWANSEA EMPIRE (reh. 2) (Low Pitch). —"Sunny Boy." Cast includes Teddy Morris and his Boys, and Lily Hartley.
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"The Show's the Thing."
VICTORIA PALACE.—(reh. 11.30).—Jack Hylton and his Band, Will Morris, Toms and McSweeney, Billy Bennett, the Daros, Norman Carroll.
WEST HARTLEPOOL EMPIRE (reh. 11). —"The Student Prince."

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HALIFAX THEATRE ROYAL.—"The Double Man."
HALIFAX GRAND.—Alfred Jepson, X. L. Dexter, and Pictures.
HUDDERSFIELD HIPPODROME.—"Jollity Fare."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE THEATRE ROYAL.—"The Big Idea."
ROCHDALE PALACE THEATRE.—Pictures.

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Maurice Cowan's "Sense and Nonsense."
CLAPHAM GRAND (reh. 12).—Maurice Cowan's "Two Glorious Hours."
CROYDON EMPIRE (reh. 12).—Tom Arnold's "This Year of Grace."
HAMMERSMITH PALACE (reh. 12).—Tod Slaughter and Co. in "Two Little Vagabonds."
ILFORD HIPPODROME (reh. 12).—Murray Mills' "Paris, 1930."
ISLINGTON EMPIRE (reh. 12).—Arthur Longstaff's "So This Is Love."
KILBURN EMPIRE (reh. 12).—Macdonald and Young present "Hit the Deck."

THEATRE SECURITIES, LTD.

BRISTOL EMPIRE THEATRE.—"Laugh It Off."
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N.B.—Times of rehearsal 11.30 Monday and Thursday respectively.

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—"Wal Langtry's "Red Lamp."
AYR GAIETY (reh. 1) (Flat Pitch).—Mona Grey, Jack Stocks, Dudley Dale, Charles Treharne, Brent Brothers, Nita and Daisie Dalton, Syd Royce and Partner, Lord and Francari.
BATH PALACE (reh. 1).—"Puppets of Pleasure" Revue.
BELFAST EMPIRE (reh. 12.30).—Northern Dramatic Feis.
BOURNEMOUTH PAVILION (reh. 12.30). — Wensley and Dale, Dorothy McBlain, Phyllis and Giles, Brown and La Hart.
CARDIFF PLAYHOUSE.—"The Silent House."
COVENTRY HIPPODROME (reh. 12).—"Something New."
EXETER HIPPODROME. — Lieut. Fletcher's Band and full company.
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"Journey's End."
KING'S LYNN THEATRE ROYAL (reh. 1).—"Bill of Divorcement."
MIDDLESBROUGH EMPIRE.—"Just a Minute." (Jack Clifford).
NEWTON ABBOT IMPERIAL CINEMA.—Tommy Sandilands.
NORTHAMPTON NEW (reh. 12).—"The Trial of Mary Dugan."
NORTHAMPTON OPERA HOUSE (reh. 12).—Northampton Repertory Players in "The House of Crooks."
PLYMOUTH PALACE THEATRE.—"The Flag Lieutenant."
SHEFFIELD HIPPODROME (reh. 12).—Debroy Somers and His Band, Company as booked.
SHOREDITCH "LONDON."—Wee Georgie Wood and Co., Monaro and Freddy, Arthur Haynes, The Nine Young Stars, Gordon, Doris Ashton and Billy Rawson, Syd Moorhouse, Wheeler and Wilson, The Bonnettis.
READING PALACE.—"One of the Best."
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—The Margate Pedlers.
WALHAM GREEN GRANVILLE (reh. 12).—Horace Goldin, The Juggling Demons, Allen and Gordon, Cliff Barrett, J. A. Powers, Claude Dampier.

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THE AMATEUR THEATRE.

B.D.L. NORTH LONDON GROUP.

The members of the North London Group of the British Drama League gave a most amusing performance of John Hastings Turner's "The Lord of the Manor" on January 28 at King George's Hall. The opportunities offered by this bright comedy were, in the main, seized by the players.

Walter Lockwood, as Sir Henry Bovey, who though determined to be Lord in his own hall, is not quite certain that he is making a good job of it, did fairly well in a not too difficult part. There were times when he was very like a Lord of the Manor, but there were also occasions when he wasn't. Dorothy Wilgoss was a subdued but competent Lady Bovey. Two performers who impressed us were Doris Lockwood as Barbara Fleeter; and Ida Lockwood as Lily Tover. The former carried off her scenes with her lover and her Indian Army father very well indeed. She spoke clearly and displayed not a little charm in her acting. The latter, as the sensible, level-headed though illiterate daughter of that drunken old scamp, George Tover, acted with ability and got as much out of her part as she could.

W. Traill Tomlin, too, gave an excellent performance as the unpleasant Tover, which character he portrayed with plenty of humour, without caricaturing the part. C. J. Enderby, as the General, was altogether too youthful in appearance, though his snappiness certainly would have done justice to a retired general. Incidentally, he did not appear to have been made up too well, greasepaint had been used too lavishly. Kathleen Finch was a little colourless as Kitty Carvell, but E. W. Winfield made a good stolid Tim Bridge. Norman Lockyer was well cast as Robert Bovey. He did the nervous young man business rather well.

INSPECTORS OF TAXES D.S.

The above Society, now in its eighth season, has already many successful productions to its credit, and proof of the acting ability of its members was further demonstrated at the Cripplegate Institute when Galsworthy's "Loyalties" was performed. The fact that the house was crowded on both occasions is eloquent testimony of the high reputation the players hold amongst their colleagues and friends. Evidence was not lacking that the play and the parts had been most carefully studied and were thoroughly understood. That essential factor, co-operation, was always apparent.

The cast as a whole played exceedingly well, and while it is perhaps unfair to select individual members for special comment, it must be said that the impersonation of the Jew, De Levis, by Mr. V. Y. Timbrell, was a fine piece of work; indeed, the writer was more than once vividly reminded of Leon M. Lion in his characterisation of the part. Mr. W. E. Cox, who is one of the Society's most experienced players, made an admirable General Canyage, and the Charles Winsor of Mr. F. T. F. Watts was also excellent. The difficult part of Capt. Dancy was commendably played by Mr. A. W. Loach, and Mrs. G. W. Booth, as Mabel Dancy, skilfully portrayed the anguished wife. Mrs. A. W. Loach and Mrs. V. Y. Timbrell, as Margaret Orme and Lady Winsor respectively, both acted well. In the Club scene, Mr. P. Suggett, Mr. R. W. Osler and Mr. R. W. Green all played with distinction, and the Inspector Dede of Mr. E. B. Hunton was extremely good. Other parts were capably undertaken by Messrs. Laker, Bishop, Scragg, Robinson, Scales and Whatley.

ASABS D.S.

The Affiliated South American Banks Sports Club Dramatic Society's very creditable performance of "The Last of Mrs. Cheyney" at the Scala Theatre on Friday last was given in aid of Guy's Hospital. The play was exceptionally well cast and the majority of the players have learnt the art of throwing the voice so that it can be plainly heard without the strain or false notes which forcing brings. To Miss Florence Agar fell the important part of Mrs. Cheyney, and she played it gracefully. Lacking, perhaps, a little of the strength needed to carry Scene 2 of the second act she made a complete success of the insurance that the drift of the third act demands, and played the lover passages with charm. Miss Agar had excellent support from her leading man, Mr. Stanley M. Joyner, to whom was allotted the part created by Sir Gerald du Maurier, Lord Dilling. Mr. Joyner has stage presence, and the sense of humour needed to point the lines of this witty play. Mr. Edwin Agate (Charles) also has the asset of complete confidence on the stage, and his graceful and gracious performance was a good interpretation of the part.

Miss Marian Cullen was charmingly disarming as the supposedly foul-mouthed Joan, and Miss Inez Pollard was well-cast as Mary. Miss Alice Woodthorpe made a kindly figure of Mrs. Ebley, and Miss Doris Baxter made all the points that lay in the lines of Lady Frinton with strong-minded and amusing emphasis.

It is a little difficult not to overdo such a part as Willie Wynton, and Mr. Harold Collins did not always keep within the bounds of possibility in that rôle. A shade less exaggeration would have brought him success, however. Miss Muriel Walley spoke well as his wife, Mrs. Wynton.

Mr. Alexander Todd made Lord Elton correctly pompous and rather colourless Mr. George Furness contributed a happy little study as George, the footman, and Mr. Theodore Platt seemed an experienced actor in the small part of William. Mr. Richard K. Hart, as Jim, and Mr. R. Davey, as Roberts, completed a list of players who should rank high in the amateur world.

NEWS FROM CENTRAL EUROPE.

(From Our Own Correspondent).

The Christmas theatrical season in most German cities was none too favourable this year. The acme of disappointment was witnessed at the respective State theatres in Berlin and in Vienna, where first productions failed on New Year's Eve—a rare occurrence this, considering the high-hearted and good-tempered mood generally shown by playgoers as the New Year approaches. The two simultaneous failures in two State theatres in Berlin will probably lead to the early "resignation" of intendant Leopold Jessner, who was responsible for the productions.

* * *

The Vienna State Theatre, known as the Burgtheater, that traditional centre for great drama and the highest histrionic art, has long ceased to live up to its reputation, but when "Wiegenlied" ("Cradle Song"), a translation from the Hungarian of Ladislaus Fodor by Siegfried Geyer, was performed here for the first and last time on New Year's Eve, this famous old theatre echoed with a booing which was almost tumultuous. The author, who was permitted to take one call after the close of Act I., dared not show himself after the sentimental trash of the plot had been further enfolded. At the end the entire audience was of one mind and revealed it in shouts of protests. A pleasing feature this, that one cannot cheat an audience even on such a reputable stage as that of the famous old Burgtheater. The press waxed very indignant about the play, and the manager of the theatre had to swallow many insults for having selected it. One critic did not omit to wish all members of the theatre a happy New Year and a speedy change of their management. This is to be also the inevitable result.

* * *

A new play by Arthur Schnitzler, "Im Spiel der Sommerlüfte" ("Whirling in a Summer Breeze") is doing remarkably well at the Deutsches Volkstheater in Vienna, with Alexander Moissi in the leading part of a country priest. This is a gossamer of a typical Schnitzler work, delightfully risqué, of highest merits in its problems, and brilliant in its dialogue.

* * *

Berlin is shortly to have a revival of that other Schnitzler masterpiece, "Professor Bernhardi," with Fritz Kortner, who did so well in the German talking version of "Atlantic."

* * *

Messrs. Edward Stirling and Frank Reynolds, the managers of the English Players, who made a big impression throughout Germany with their rendering of "Journey's End," have now acquired Mr. Sean O'Casey's "Juno and the Paycock" for English performances in all countries of the Continent. They propose booking a special tour with this play through German territory for a period of several months. They have also acquired St. John Ervine's "The First Mrs. Fraser," which is to be performed in most German cities simultaneously in English and German.

* * *

Incidentally "The First Mrs. Fraser," in its German version by Erich Glass is now approaching its hundredth performance in Berlin. Fritzi Massary, who has so successfully created the Marie Tempest part in Berlin, has now quitted the cast in order to make preparations for touring "Die Erste Mrs. Selby"—this being the German title of the play—in Munich, Vienna, Frankfurt and Hamburg. In Berlin her rôle is now being given by Annemarie Steinsieck, who did "Saint Joan" in Vienna several years ago. "Die Erste Mrs. Selby" is also in successful repertoire in Aachen (Aix-la-Chapelle) and in Zwittau. In both these cities the cast is said to be a strong one. The play has also been acquired by the National theatre in Prague, where the first performance in Czech is to be held shortly. This is the fifth language into which the play has been translated up to the moment.

* * *

An interesting scheme is projected by Professor Erwin Weill to inaugurate in Vienna at the Komoedie Theatre an "American Theatre." Here American plays—in a German translation—are to be performed with a first-class ensemble. The season is scheduled to open with the world première of Lilian Hendrick's drama, "The Saint in Evening Frock," in which Renate Tyroff, known on the stage and on the screen as the typical Viennese beauty, is being starred in the title rôle. Mrs. Hendrick, the authoress is internationally well known for the extensive peace propaganda she is rendering. It will be remembered that the idea of the good will movement, of Mother Day, and the International Peace Week (from May 12th—May 18th) was brought into existence and to a large extent popularised by her. She has also organised endless charity funds in different parts of the world. Vienna is now interested to hear what she has to say in the new "dramatic" formula of propaganda on which, it is said, her play is based.

* * *

Dr. Hans Nüchtern, the literary director of the Vienna Broadcast Company, had a phenomenal success when producing Sutton Vane's "Outward Bound" in Stuttgart. There is no doubt that Dr Nüchtern deserves his reputation as the foremost radio producer in Europe. Many times already he has aroused intense attention and great admiration by his unique rendering of vividly-gripping stage effects. His conception and artistry in producing plays—classic and modern—is almost above criticism. He concluded the memorable evening entertainment in Stuttgart by reciting fragments of his own unpublished works; and it is difficult to tell whether Dr. Nüchtern, the producer, or Dr. Nüchter, the writer and poet, deserve the higher praise.

IRELAND'S NATIONAL THEATRE.

"THE WORLD'S LITTLE THEATRE PAR EXCELLENCE."

England is still waiting for State support for the theatre. It is due to Lady Gregory, more than anybody, that Ireland can now boast proudly of a representative, a truly National Theatre. In his interesting book, *Ireland's National Theatre* (Talbot Press, 7/6) the Rev. D. Byrne quotes a recent letter in which she says: "The chief thing of late has been the granting of a subsidy of £800, and now £1,000 to us by the Government of the Irish Free State. We are proud of this, especially as England has not yet an endowed theatre." The Irish Government could have paid no finer tribute to the work of Lady Gregory and W. B. Yeats than this recognition with such a substantial subsidy.

Mr. Byrne, obviously an enthusiast, claims that it is "the world's Little Theatre par excellence." Max Beerbohm made the terse statement: "It is the oly oasis amidst the sandy desert of the theatrical world generally." And although Mr. Byrne, especially at this stage in the history of a theatre that has achieved world-wide renown, is in no need of any one to substantiate his claim, it is interesting to mention the opinions of some other authorities. More than twenty years ago William Archer wrote: "The Abbey Theatre is the most admirable enterprise of its kind at present existing in Europe." Here, he continued, was a theatre "founded and conducted in a spirit of pure artistic enthusiasm." Remarkable, too, was the praise coming from the pen of so great a writer as George Moore; while A. B. Walkley, writing in 1903 of a first visit to London by the Irish Players said they gave him some moments of calm delight quite outside the range of anything the regular playhouse had to offer—and that the performance was "a sight for sore eyes."

With all this in mind, it is then a fascinating occupation to read Mr. Dawson Byrne's carefully detailed and most enlightening account of the Abbey Theatre, the plays and the players. It is now twenty-five years ago that Frank and W. G. Fay gathered together a little company of young Irish men and women, amateurs who not only gave their time after their daily work, but who also helped financially from their scanty earnings, and, after a year or two of hard work and considerable experience, rented a hall at Lower Camden-street, Dublin. Here, in 1903, Lady Gregory made her public debut as a dramatist with her play "Twenty-Five," while Yeats produced his "Hour Glass." J. M. Synge's "In the Shadow of the Glen," and Yeats's "The King's Threshold" were rehearsed here and another new dramatist of distinction then introduced was Padraic Colum. The culminating point of this part of the romantic journey came when the plays were brought to the Royalty Theatre in 1904, gaining public sympathy, the praise of the critics and a well-deserved recognition from celebrities in the world of art. It must be remembered that at this period these young Irish men and women were not receiving one penny for their services. It was a work of love.

Recognition and recompense came in the person of Miss A. E. Horniman who, after seeing the work of the company in London and been impressed with their aims and ideals, obtained a lease of a little theatre in Dublin. It was re-arranged and re-built by her at a cost of £7,000, re-named the Abbey Theatre, and given to the Irish Players free of charge for a period of six years, together with an annual subsidy which was never used. Thus "the Abbey Theatre became the first endowed theatre in any English-speaking country.' On the opening night, "Cathleen Ni Houlihan" was played to an enraptured house. The opening programme included "On Baile's Strand," by W. B. Yeats, "Spreading the News," by Lady Gregory, and "In the Shadow of the Glen," by J. M. Synge. Two of the players of the opening night, Sara Allgood and Arthur Sinclair, have since become as world-renowned as the Abbey Theatre itself.

From this point, with Mr. Byrne, we follow in the wake of the Players on tour and at home. They reached artistic heights with the production of "The Playboy of the Western World," by J. M. Synge, the play that shocked Ireland from Antrim to Cork. It was this play of Synge's that brought the Abbey Theatre into the spotlight of the world and set it on a solid footing which it has ever since maintained. When in 1908 the Fays left the Abbey, Miss Allgood, at the request of the directors took over charge of the company. She only carried on for three months but the fact is an interesting one and worthy of record for it was a weighty responsibility for one so young and inexperienced. As Miss Allgood remarked "It was the arrogance of my ignorance that prompted me to take on myself such a position." Some time later, during a highly successful American tour, Sara Allgood gave in an interview an account of their early struggles: "The enthusiasm of us all when this company was first organised was really wonderful. It wasn't for money we worked then because we got between five and fifteen shillings a week, and that only if we were lucky; often we got nothing at all. . . . Many's the time I've dressed myself for my parts in clothes I made from my mother's old dresses, and J. M. Kerrigan used to borrow things from his house to use as stage properties. We had nothing of our own and no money to get anything with. Why even yet I wear the old cape in 'Hyacinth Halvey' that I stole from my aunt in those days."

There is so much of interest that one wants to quote in this book, particularly about the many brilliant dramatists discovered by the Abbey Theatre. Besides those already given there were plays from Lennox Robinson, Sean O'Casey, T. C. Murray and George Shiels. Sean O'Casey's contributions to the Abbey repertoire are dealt with very fully.

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WEDNESDAY, FEBRUARY 5, 1930.

PROTECTION FOR THE ENGLISH LANGUAGE.

THE President of the Board of Trade was to have been asked yesterday in the House of Commons to "protect the English language by limiting the import of American talking films and encouraging the production of British films." The result was not to hand at the time of writing, but by a process of intelligent anticipation we think we would be right in saying that Mr. William Graham fell back upon the time-worn answer to similar questions—that there was already a British film quota system in operation and he did not see his way to make any alteration in existing conditions.

Effect of American Films.

We pointed out when the talking picture boom started that the British actor and actress would be indispensable in the making of English-speaking pictures, and we anticipated that there would be a rush for recruits from the actors and actresses over here. Little notice of the suggestion, however, has been taken by the producer across the Atlantic. American film stars, who were in danger of being deposed take their places in the studio just as numerously as they did before, and we have the Mary Pickfords and the Douglas Fairbanks, and all the others adding their vocal organs to their personalities on the screen. We will not venture an opinion about the effect of the voices of the individual stars, except to say that some of them are startling, but apparently no attempt has been made to apply any method of selection, and where we may hear one voice come out well the remainder are heard in various shades of dissonance. Certainly Sir Alfred Knox's solicitation for the youth of the country as exemplified in his question in the House is well justified.

Value of the English Actor.

THERE are, of course, many London players engaged in the American film—indeed some see in the trek to Hollywood of our leading stars an irreparable loss to the English stage, but it is urgently necessary that measures should be taken to find work in that direction at home.

It is asserted, we know, that our actors and actresses are accused of faultly enunciation. There may be an element of truth in the contention, but they do, at least, speak the King's English, one reason being that it is written for them by the author. "Baby, you spoke a mouthful" never figures in an impassioned love scene on our stage, but many instances are on record where similar ridiculous passages occur in the most impressive moments of the American screen drama.

Sir Alfred's question is most opportune, and there is no reason why it should not bear fruit. Parliament spent the whole of last Friday debating the education of the children of bargees before arriving at a decision favourable to the proposal. Surely it is equally important for the welfare of the people that a check should be placed on the unrestricted importation into this country of the American film with its unmeaning vernacular, and that the lagging footsteps of English production should be encouraged even to the extent of a Government subsidy.

INTERVIEW.

THE GLAMOUR OF THE STAGE.

A TALK WITH MISS DIANA WYNYARD.

The story of Miss Diana Wynyard's theatrical career is of the kind likely to swell the already overcrowded ranks of the stage-struck. I realise that in giving it I may run the risk of sowing seeds of revolt and discord in fresh homes up and down the country where there are temperamental young daughters who dream of surprising their friends and relations by suddenly becoming famous actresses. I propose, therefore, to follow this tale of swift, sure approach to the position of a West End star with a corrective in the form of Miss Wynyard's own estimate of her success. She shows no sign that her head has been turned by it. I don't think she is even particularly excited about it. This I thought rather strange at first; but after talking to her for some time I was made to realise that she is not on the stage for what she can get, but for what she can give. That, perhaps, is the reason why she has so quickly come to the front.

Early Experiences.

Miss Wynyard is not connected with a theatrical family. Her love for the stage is something she has developed quite on her own. She never studied for her profession at any of the academies, believing that practical experience is more valuable than knowledge gained second-hand. Her first appearance on the stage was in 1925, when she walked on in "The Grand Duchess" at the Globe. After that she toured for some time in the provinces with Mr. Hamilton Deane's company. In 1926 she began her association with the management of the St. Martin's Theatre; she used to tour their shows, and appeared in the country in "The Naughty Wife" and with Miss Marie Löhr in "The Love Game," a play which, to her disappointment, never reached town. Then she took a step which turned out to be a very wise one. She joined Mr. William Armstrong's Repertory Theatre in Liverpool, staying there for two years, during which time she played a score of parts and gained experience in everything, from Shakespeare to modern farce. Reandco, whose association with Mr. Armstrong is close, though unofficial, kept her continually under observation, and the time came when she was brought to London and given the part of Lady Sheridan in the last St. Martin's success, "Sorry You've Been Troubled!" In this she made an excellent impression.

Recently, when she appeared in "The Devil" at the Arts Theatre, she was acclaimed by the critics as an actress of beauty and accomplishment; this triumph was followed by her elevation to the position of leading lady in the new St. Martin's play, "Honours Easy."

And now let us hear what Miss Wynyard herself has to say about her career.

Couldn't Keep Off the Stage.

Although I met her on the stage—she had just finished a busy morning's rehearsing—she was not at all inclined to give a performance for my benefit. Her behaviour and manner of speaking were quite unaffected.

"What induced you to go on the stage?" was my first question.

"One reason was that I couldn't keep off it; another, and perhaps a better one, was that it was the only thing I could do.

"I remember so well my first visit to the theatre. I was five years old when I was taken to see "The Chocolate Soldier," and I think it was one of the most thrilling events of my life. Even to-day the old glamour has not worn off, and I don't think it ever will. As a child, waiting for the play to begin, I used to experience an extraordinary feeling of excitement at seeing the mysterious red rim at the bottom of the curtain; and now, when I know that the lovely warm glow is caused by the footlights, I still feel that I am on the border-land of an enchanted region."

"Did you do any acting at school?"

"Of course; we were always getting up theatricals for our own amusement. I was never happier than when running about enthusiastically, but it seems to me now somewhat ludicrously, as Brutus in "Julius Cæsar" in wig and a beard.

Acting in Schools.

"Do you think acting ought to be encouraged in schools more than it is at present?"

"Inclinations towards the stage should at all times be strenuously opposed in the young," said Miss Wynyard firmly. "Much unhappiness is caused later on by misguided parents allowing their offspring to believe that they have a talent for acting. Ruthless discouragement will effect that weeding-out process so necessary in a profession as overcrowded as ours. There is no fear of it ever killing real talent; genuine ability will always survive the coldest blasts of initial disapproval. And preliminary difficulties are useful in preparing one for hard knocks later on."

[*Photo, Janet Jevons.*
MISS DIANA WYNYARD.

The "Hard Old Days" and the New.

"All your experience has been gained in a practical manner, hasn't it?"

"The only theatrical teaching I have had is in the matter of elocution, which I studied with Miss Gwen Lally. The rest has been actual work as a professional. I hardly count my 'walk-on' in 'The Grand Duchess' as the commencement of my stage career. I really began with Mr. Hamilton Deane's company. I started, I remember at Morecambe Bay one evening, after which I played eleven first nights in succession. I always smile when I hear elderly actors talking about the 'hard old days.' They seem to think that, compared with them, the younger generation plays at work. I am, I suppose, a fair example of the modern school, and I know I've had very little time to myself since I took up the stage. My work with that company taught me many important things, the first of which was that I could walk on the stage without falling over.

"But I learned most about my job at the Liverpool Rep. Any success I may win in the future I shall attribute entirely to them. In talking about them I can't use enough superlatives. They gave me experience—everything, in fact, a young player needs most."

The Theatre as a Pulpit.

"What are your aims in the theatre?"

"Please don't think me consequential when I say that they are wholly serious. The theatre, in my opinion, is a great deal more than a centre of amusement. It is a pulpit, or, to be less sectarian, a platform. It is a means of spreading new ideas. And there is something else. Do you remember Edna Best's performance in 'The Constant Nymph'? I thought it the most beautiful thing I had ever seen; and as I came out of the theatre I felt I was taking away something precious, something that would remain with me to the end of my life. It is parts like that I want to play; effects like that I want to make. They give one justification for being an actress."

R.C.

CHILDREN ARTISTS ABROAD.

BILL TO RAISE WORKING AGE TO 18.

The Children's (Employment Abroad) Bill, which has already passed the House of Lords, was read for a second time in the Commons, on Tuesday of last week. The object of the Bill is to extend the Employment Abroad Act, 1913, to persons under eighteen years of age.

Mr. Short, Under-Secretary, Home Office, said the Bill provided further protection for young persons, chiefly girls and young women who went abroad to fulfil theatrical, dancing and other engagements. It would be illegal for children below the age of fourteen to take employment in foreign countries. Between the ages of fourteen and eighteen they would have to obtain a licence before they could take employment abroad. To obtain this licence the applicant would have to go before the magistrate at Bow Street, who would see that the terms of the contracts were such as to safeguard the interests of these inexperienced children who sought to go to foreign countries, sometimes as far afield as South America. The magistrate would see that the wages or salaries to be paid were satisfactory; that the type of music-hall was such that the young persons ought to be employed in it, and finally, that there was proper supervision—a vital matter—for the return home of the young persons when their contracts were finished.

In many cases they found regular and well-paid employment abroad Where they were engaged by agencies of repute who undertook to see that their contracts were satisfactory and that salaries paid were adequate, there was little room for criticism.

It was, however, found that the nature of the occupation of these young people often gave rise to grave risk and exploitation by those who did not display proper regard for the interests of those whom they employed. It was felt desirable, in the interests of these young persons, that legislation of a more stringent character than had been hitherto employed should be passed.

The attention of the Home Office had been called to many cases which justified the introduction of this Measure.

Sir Kingsley Wood said the Bill was one in the support of which all well disposed people could unite.

After a little discussion, the Bill was read a second time, without a division.

BY THE EDITOR.

"Charles and Mary."

Joan Temple's play, "Charles and Mary," was postponed from Monday until last night, too late for a notice to be included in this week's issue. I spent half-an-hour in the Everyman Theatre one afternoon last week and saw part of the first act in rehearsal. The technique of the stage always fascinates me, and it was particularly interesting to watch a scene being "timed." I happened to be present when Mary Lamb accidentally kills her mother. One writer has criticised the authoress for introducing this tragic incident into a play about two such lovable people as the Lambs, but Miss Temple has treated the scene with fine discretion. She has shown in this early act how the wave of temporary insanity rises and is built up by the irritating parents, the complacent selfishness of the brother John and the harassing environment, and has made it clear that it was an accident.

* * *

Joan Temple.

After the rehearsal I had tea with Joan Temple and Malcolm Morley, and was impressed by the authoress's enthusiasm for her subject. The play has been a labour of love, and she told me that it had been approved by E. V. Lucas, who had written the best biography of Charles Lamb. "I have taken no liberties with my subject," she said, "and the only departure from the actual recorded life is the party at the Godwins in the second act, in which Wordsworth, Coleridge, 'G. D.' and other celebrities of the time—then all young men—appear. They were Charles Lamb's friends, and there must have been many such gatherings."

* * *

The Love Interest.

I asked Miss Temple if there was a love interest in the play, and expected to hear that she had brought in Frances Kelly—the actress who built the Royalty Theatre. She said that Hester, the Quaker girl to whom Charles Lamb wrote the lovely poem, is introduced as a character.

* * *

Her Fourth Play.

Joan Temple started as an actress, and was trained at the R.A.D.A., and she was later secretary of the Ex-Students' Society. She told me that some time before "Journey's End" was produced the society received a comedy from R. C. Sherriff. It was not quite right as it stood, and the Committee asked Sherriff to call. When he came certain alterations were suggested. When "The Widow's Cruise" was produced Joan Temple decided to give up acting, and her performance as Mary Lamb last night is the first for some years. "Charles and Mary" is the fourth play she has had produced.

* * *

An Interesting Collection.

Sherriff and I lunched together one day last week. He showed me some of the photographs of "Journey's End" abroad, and it was fascinating to compare the various characters in different countries. In Holland Raleigh is being played by an actress, and from the photograph the casting is excellent. The dug-out in another is open to the sky: it was a neutral country in the war I imagine; and I was amused to find that in the Swiss production Osborne's "kit" consists of a huge band-box carried by two Tommies. I am told that "Journey's End" has now been produced in Rome, so that Mussolini has removed the ban on war plays. Sherriff is at work on a comedy, the subject of which he has discussed with me several times. It is slow work because so much of his time is taken up with correspondence. He receives a huge number of letters every day and, up to now, has made a point of answering them all.

* * *

"Journey's End" Novel.

The proofs of the novel have now been passed by R. C. Sherriff and his collaborator, Vernon Bartlett, and it will be out early in March. Victor Gollancz told me when we met a short time ago that it exceeded his best expectations. The film version of the play is now completed, and James Whale has cabled that he considers it a great success. Meanwhile the play goes on all over the world—the greatest of all record-makers—and the box office anticipate at least another year's run at the Prince of Wales'.

* * *

James Pryde.

Cochran secured Augustus John for "The Silver Tassie," and Maurice Browne has succeeded in persuading James Pryde to do the scenery for "Othello." I cannot think of another modern artist whose work makes him so suitable a choice. Altogether it promises to be one of the greatest Shakespearean productions for many years, and shortly Maurice Browne will be giving some interesting news about the cast. We were together at the first night at Daly's, and he told me that he was still undecided whether he would play Iago. It is largely a question of his health, which has been none too good lately.

* * *

"Savonarola Brown."

One of the most delicate things Max Beerbohm ever wrote was "Savonarola Brown," which I read first when it was published in "Seven Men," by Heinemann in 1919. I hardly hoped that it would be possible to see the delicious Shakespearean burlesque (which "Ladbroke" Brown wrote because "Savonarola" as a name suggested blank verse) on the stage, but the matinée in aid of the Oxford Preservation Fund, particulars of which appear on another page, has made it possible. Sir Nigel Playfair is to produce it, and will read the stage directions and deliver a short foreword. He told me on Saturday that he had just written to "Max" and asked him to approve of the introduction.

Diana Hamilton's Play.

I met Diana Hamilton (who acted so finely in her husband's play, "Outward Bound," when it was originally produced) at a party the other night. She has now taken up play-writing herself, and a comedy by her will be produced in Birmingham this Spring.

* * *

Musical Comedy Items.

I gathered some interesting pieces of news at the week-end. The Gilbert and Sullivan season at the Savoy will end in March, and round the 20th Robert Courtneidge will present "The Damask Rose," the musical play with Chopin as the composer, at that theatre. It is now running in Birmingham, and Billy Leonard joined the cast last week. The musical version of "The Three Musketeers" is likely to follow the pantomime at Drury Lane, and I am told that Lee Ephraim's twice-nightly musical comedy venture will take place in the new theatre that is approaching completion in Greek-street. "Rio Rita" is likely to be the opening show with George Gee and Rita Page, the delightful little actress in "Follow Through," in the cast.

* * *

A History of the Royalty.

The management of the Royalty Theatre has issued an extremely interesting little booklet, which includes a fascinating history of the famous Dean-street playhouse. It was founded ninety years ago—about the same time as "The Era" in fact—by Frances Maria Kelly, a celebrated actress of the early nineteenth century, who built a theatre and dramatic school on the gardens and stables of her house. Later it was used by amateurs, and among those who appeared in it were Charles Dickens and Mark Lemon. After a few years the name was changed to "The Soho" or the Royal Soho Theatre. Round about 1861 Madame Albina de Rhona took over the management and changed the theatre's name to the Royalty.

* * *

Ellen Terry and the Royalty.

Ellen Terry records this in her book, "Story of My Life." She tells how she was sent by an agent to Madame de Rhona and goes on: "At this time I was neither child nor woman—a long-legged girl of about thirteen, still in short skirts and feeling I ought to have long ones. My first part at the Royalty was Clementine in 'Attar Gull.'" This play did not last very long, but Miss Terry continued at the theatre until the beginning of 1862. "During those few months," she informs us, "new plays were constantly being put on, for Madame somehow was not very fortunate in gauging the taste of the public. I know I had five new parts to study between November 21st and December 26th." The theatre entered a successful period later when it became the home of burlesque. "Trial by Jury," put on as an afterpiece in 1875, was a great hit and outlived many of the principal items on the programme.

* * *

"Charley's Aunt's" First Home.

It was at the Royalty that "Charley's Aunt" first made her bow to the public in 1892. But Penley, who presented it, could only get a short tenancy and had to move to another theatre after a few weeks. Notable managements at the theatre have included that of Arthur Bourchier in 1895, with the Vanbrugh Sisters as leading ladies, and George Alexander's the following year. At the beginning of the present century a brilliant epoch opened at the theatre, and a list of the attractions seen there during the past thirty years is studded with names of notable plays and artists. One gathers that everyone who to-day has a position in the theatre world has at some time or other appeared at the little theatre in Dean-street.

* * *

"The Sky Hawk."

Last week I saw two films of the type which we ought to produce in this country. They came from America! The scenes of both were laid in England, and although they were made abroad, they contained a great deal of excellent British propaganda. The first film was "The Sky Hawk," showing at the Tivoli. This takes us back to the Great War and the air raids, and the stoicism of the London crowds while the Zeppelins hovered overhead is stressed in a way which should be very gratifying to us. The film, I thought, contained proof of the deep impression "Journey's End" has made in the States. Again and again one caught echoes in it of the great war play. Considering that it was made so far away, the atmosphere of this country has been caught very authentically in "The Sky Hawk." In fact the Englishness of it was slightly overdone if anything, and John Garrick, the Brighton boy who played the lead, occasionally came dangerously near to parodying the so-called "public school accent." But there is really no need to pick small holes in the film. It is magnificent entertainment, exciting and romantic; and is, as I have said before, a fine American tribute to this country.

* *

"Disraeli."

The other picture, "Disraeli," relates that chapter in our national history in which the great Dizzy outwitted Russia and kept open the road to India. The dramatic effect of the original story has, it seems, been considerably heightened. But, after all, one goes to the cinema for thrills, and thrills of an unusual kind there are in plenty here. George Arliss in the name-part is magnificent. If I were a young actor I would take every opportunity of going to study his wonderful technique of voice and gesture in this film. Anthony Bushell, who recently left London for Hollywood, is good in an important part. "Disraeli" gives a rare impression of reality. I liked particularly the scenes at peacock-haunted Hughenden on a summer afternoon. The film is showing at the comfortable Marble Arch Pavilion, to which I unhesitatingly recommend a visit.

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The Realm of Music

By L. HENDERSON WILLIAMS.

KUBELIK.

It is a long time and much has happened to humanity since M. Kubelik first dazzled the world with the brilliancy of his Sevcik finger-work. Much of that brilliancy and ease still retains its effectiveness; but nowadays we ask more of music than fluency. We seek in it, and sometimes find, an illumination of thought and a sublimination of feeling that too rigid creeds and theologies can no longer give us. That gift M. Kubelik did not give us, nor could the Tchaikovsky Concerto ever have held the essence of it. There is nothing to commend that work to modern ears. Its virtuosity palls; the first movement is little more than a prolonged cadenza. Mendelssohn, on the contrary, has written a Concerto which, if not profound in significance, has great lyrical charm. Moreover, it has a free and healthy movement with which one can be unforcedly sympathetic—if the violinist expresses it. Freshness of perception was lacking from the performance on Saturday afternoon. The accompaniments were played by M. Otto Hasa.

MOISEIWITSCH.

The first of four piano recitals by this well-known pianist took place in Wigmore Hall on Saturday, Jan. 25th. M. Moiseiwitsch is a favourite with the public and attracts large audiences. As a matter of fact, however, he is heard to the best advantage when playing with orchestra under a firm conductor, for his gift does not lie in bringing out the artistic potentialities of rhythm. And the essence of his performance is an elegance of gesture, not an intimacy of utterance. His introductory programme was made up of Bach and Beethoven. I heard only the Beethoven—the "Waldstein" and "Appassionata" Sonatas. Whilst there is always much to attract in the adroitness of his fingerwork, the intellectual side of the performance seems to give him less concern. He did not appear to have made a study of either work from the interpretational standpoint, but concentrated on speed and brilliancy of executancy.

A BRAHMS AND LISZT RECITAL.

Brahms and Liszt would not seem, to most of us, to have had much in common, but M. Moiseiwitsch found in Brahms a more dramatic and passionate romance than one had discovered for oneself. Particularly in the Handel-Brahms and Paganini-Brahms Variations. One or two early ones in the Handel group missed effect through the pianist's dislike for the trammels of time-signatures, but others—a majority, notably the sonorous No. XIII. and the Dresden-china No. XXII.—received genuinely poetical treatment. His brilliancy of scalework was amazing throughout. But the triumph of the afternoon was the B minor Sonata, played as one imagines Liszt himself might have played it, with melting tenderness alternating with rhapsodic passion. There was the usual large and enthusiastic audience on February 1st.

THE AMATEUR ORCHESTRA OF LONDON.

One cannot commend too highly the policy of the A.O.L. in producing works which though not actually "first performances" are certainly first hearings to the majority of the audience, owing to the fact of their not having made their way into general programme currency. A case in point is Dvorak's Overture "*Der Bauer ein Schelm*," appearing in the programme of 27th January. It is not a great work, but one so straightforward in structure, melodic and rhythmical, as to be excellently suitable for amateur performance. And the A.O.L. did itself credit by a really bright and accurate performance—entirely amateur. Piccolo and flute (an admirable performer) took their innings joyfully. Beethoven's Second Symphony was the major work: a little exacting, perhaps, but the strings pulled well in the final *Allegro molto*. Other orchestral items were the Gluck Overture to "Iphegenia in Aulis," two of Grieg's Norwegian Melodies arranged for strings, and Cornelius's Overture to "The Barber of Bagdad." Miss Olive Johnson, vocalist, exhibited a pretty light soprano in "*Una Voce Poco Fa*" (Rossini) and other examples of florid music. Mr. Wynne Reeves, permanent conductor, appealed during the interval for an increased membership.

THE COOPER CHAMBER CONCERT.

Those who listened (or tried to) for fifty-five minutes on Tuesday night to a string quartet entirely the product of reason must have realised to an extent they are never likely to forget that the miraculous element in conception—that ignition of the spark of life called inspiration—is as essential to the musical as to the human organism. The entry of life into all animate things is mysterious and no mechanism can counterfeit it: the robot has absolutely no place in art. It was strange, almost tragic, to find that Artur Schnabel, magnificent pianist and profound musician, creative in his vital reconstructions of other men's work, cannot himself produce a live work. At all events, the string quartet of 1918 was still-born. At moments, especially in the *Andantino*, one appreciated spontaneously. But he deliberately checked this by subjecting the movement to a too minute dissection: *grazioso* evaporated before the exigences of drill. No device of composition-craft was left untried.

The Schnabel Quartet was preceded by Mozart's Piano Quartet in G minor—beautifully played by the pianist, less acceptably by the strings. It was followed by the Brahms Quintet in F minor—a glorious work, superbly rendered.

ANDREE ALVIN.

The differences between the advance programme sent out with the Press tickets and that actually performed by Mlle. Andrée Alvin and her family, in Wigmore Hall, on Wednesday afternoon, was very marked. Only one work—Tartini's "Devil's Trill" Sonata—figured on both sheets. For the rest, the Bach Concerto was superseded by a "popular" group including Sibelius's most uncharacteristic "Valse Triste"; Chausson's "Poème" replaced Ravel and a Corelli and Clérambault group, arranged by the concert-giver, took the place of a promised "first performance" of a duet for violin and violoncello by Tiber Harsanyi. On the whole, Mlle. Alvin's sympathies seemed to lie more closely with Corelli than with Chausson. She draws a fine tone, pure, sweet and resonant, and plays with distinct musical feeling. Unfortunately, she does not always play in tune. The duets with Juliette, the 'cellist sister, were very pleasingly rendered. Mlle. Alvin played the accompaniments—Chausson's "Poème"—with some lack of poetry.

LONDON CONTEMPORARY MUSIC CENTRE.

An evening providing enjoyment of a very high order was spent in Armitage Hall on 29th ult., listening to the supremely intelligent playing of the Brosa String Quartet. They gave the well-named "*Voces intimæ*" of Sibelius, introduced "Five Pieces for Violin, Viola, 'Cello and Horn" by Alan Bush, and wound up with the unique Delius Quartet. The Bush movements form a homogeneous work and the intimacy of chamber music seems a more suitable vehicle for conveyance of his thought than the full orchestra—especially an insufficiently rehearsed orchestra. The Brosa strings reinforced by Mr. Haydn Draper (clarinet) and Mr. A. D. Hyde (horn) rendered this composition with scrupulous care. The horn, called in at the last moment, acquitted himself admirably. The prominent characteristics in Mr. Bush's work were the insistence, in each movement, of a single phrase, a single colour-scheme, a single manner of movement or gait. Mood was thereby very definitely conveyed—though not always (to me) the thought behind it. There is no hint of "programme" in this music. The Sibelius, also, is "absolute" music, but it has very definite patterns in the quick movements. The continuous triplets in the *Allegretto* became almost irritating. But the very beautiful slow movement is characteristic of this composer—sparse shreds of melody alternating with rich tracts of harmony: startlingly concordant, too. The beauties of the Delius far outweigh its weaknesses. Each hearing endears it more deeply to its lovers. The "Brosa" handled it with equal delicacy and assurance.

ROYAL PHILHARMONIC SOCIETY.

Thursday, January 30th, was an Elgar night at Queen's Hall—the composer himself at the conductor's desk and a programme containing the First Symphony, the Violin Concerto and the Overture "In the South." The works themselves are too well established to need discussion and there could be no more authoritative readings than the author's own.

A touching little ceremony took place during the interval. Mr. J. Mewburn Levien, for over twenty years Honorary Secretary to the Society, an office which he has filled with untiring zeal and great profit to the many musicians, English and foreign with whom he has had to deal, has this year retired, his office devolving on Mr. Gerald Cooper, already well known as an organiser in the musical world. At the close of the Concerto Mr. Levien was escorted to the platform by Mr. Cooper and Mr. Norman O'Neill, Honorary Treasurer. Sir Edward Elgar, in a suitable speech, explained the occasion, paid tribute to Mr. Levien's work, and made the presentation—an album containing numerous and valuable autographs, a cigarette case and cigar-box. The latter Mr. Cooper steadfastly retained: we were the more surprised to hear from Sir Edward that it was empty. Mr. Levien bore himself well during the somewhat difficult occasion of returning thanks

It was very fitting that the soloist in this English Concerto should be Albert Sammons, an Elizabethan Englishman in the robust warmth of his tone, the clean assurance of his style and his broad fearlessness of delivery. He is as much at home with the forthright candour of this Concerto as with the remote ecstasy of the Delius, and the Philharmonic audience, though many of the accustomed patrons were missing, showed no lack of appreciation. The orchestra, loyally anxious to do honour to the occasion, was, perhaps, more evident in zeal than delicacy. However, the front seats in Queen's Hall are not an ideal station from which to appreciate the tremendous Coda of the A-flat Symphony.

FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Queen's Hall: 8, B.B.C. Symphony Concert, conducted by Leslie Heward. Wigmore: 8.30, Wednesday evening Chamber Concert.

Thursday, 6th.—Rudolf Steiner Hall: 8.15, Recital of Expressive Dances and Classical Dance Music by Marcelle Valerie and M. Meredyll-Doehaerd. American Women's Club, 46, Grosvenor-street: 8.45, First of Subscription Concerts by the Kutcher String Quartet.

Friday, 7th.—Queen's Hall: 8.15, Final Hamilton Harty Symphony Concert. Wigmore: 8.15, Ivy Herbert, pianist. Æolian: 8.30, Cooper Chamber Concert.

Saturday, 8th.—Queen's Hall: 3, Elizabeth Schumann. Wigmore: 3, Moiseiwitsch.

Monday, 10th.—Wigmore: 8.30, Fay Ferguson, second piano recital.

"THE FIDDLER PLAY'D IT WRONG."

REPERTORY PLAYERS' PRODUCTION.

A play in three acts, by Edward Percy. Produced by the Repertory Players at the Strand Theatre on Sunday, February 2nd, 1930.

Michael Ilieve ..... Anthony Pelissier
Susannah Ilieve ..... Enid Morgan
Honesty Trums ..... Marion Fawcett
Mr. Owlby ..... H. G. Stoker
Katerina Viviani ..... Helen Cane
Stewart Ilieve ..... Henry Hewitt
Sam Beeching ..... Patric Curwen
Miranda Beeching ..... Buena Bent
Irene Ilieve ..... Louise Hampton
Producer ..... Beatrice Wilson

This is one of the most painfully embarrassing plays we have witnessed recently. The author has taken insanity for his principal theme. And what makes the whole affair so extremely difficult to bear is that he has treated this overwhelmingly tragic subject with successful realism, and at the same time has thrown it against a background which is trivial and false. In Irene Ilieve he has created an exquisitely pathetic being, and to see this fine, overwrought creature moving among the unfeeling, thick-skinned crew who compose the rest of the characters is a considerable ordeal.

Eleven years ago, Irene, after the death of her last child, had gone insane and had been sent away to an institution. Mr. Ilieve advertised in "The Times" for a governess to look after his surviving offspring; and so Katerina Viviani came to his house. "Nature must be served," we are told, and Katerina becomes Ilieve's mistress. This is the happy household then: Ilieve, Katerina and two mad-cap romps of children, Michael and Susannah. These four get along splendidly; they invent extravagant nicknames for each other, and behave as if they were all brothers and sisters. And we are invited to feel sorry for them when poor Mrs. Ilieve returns from the shades, cured, to spoil their frolicsome idyl.

Ilieve and Katerina had, of course, succeeded in keeping the secret of their relations from Michael and Susannah—their love apparently was not of the kind to be poisoned by the fact that it had to be conducted furtively. And the extraordinary pair, having lived complacently in adultery under the same roof with the man's children, now propose to continue in that state when Mrs. Ilieve has returned. No wonder the rightful wife revolts passionately. But her vehement resentment, though patent enough to the audience, only causes a vague unrest in the remainder of the Ilieve household, who confine themselves to half-hearted regrets because "mother has come back." A picture painted by Katerina's father is discovered in a mutilated state. Mr. Ilieve, more obtuse than ever, cross-examines a dinner party assembled at his house, with a view to finding the perpetrator of the outrage. There is considerable surprise when Irene Ilieve confesses, and further, publicly denounces her husband and his mistress. Finally, the indomitable woman drives the intruder from her home, and once more takes her rightful position as the feminine ruler of it. We are left wondering if any sort of moral is to be drawn from this extraordinary tale. Certainly it is very difficult to visualise future existence at the Ilieve's.

Miss Louise Hampton gave a lovely performance as Mrs. Ilieve, the poor convalescent from madness who feels her way with trembling fingers in a world of hard, cruel realities. Mr. Henry Hewitt, as Mr. Ilieve, played the part of an unbelievable character with a disarming gentlemanliness, and Miss Helen Cane, as Katerina, was as convincing as the part allowed. Clever little studies came from Mr. H. G. Stoker as a schoolmasterly bore, Miss Marion Fawcett as an elderly woman with the aged retainer's privileges, and Mr. Patrick Curwen as a suburban exile from the sea. Mr. Anthony Pelissier and Miss Enid Morgan were a pair of lively, though not at all times very intelligible young people.

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SP7

The VARIETY WORLD

Golfers' Annual Meeting.

The annual general meeting of the Vaudeville Golfing Society will be held at the Old Vaudeville Club, 6, New Compton-street, W.C.2, on Friday, 14th February. Proceedings, which commence at 11.30 a.m., will include the Secretary's report; presentation of the accounts, and election of officers. All members are urged to attend.

New Year Handicap Final.

Tommy Bell has done it again. He is apparently the "cat's whiskers" when it comes to Winter golf. Last week it was his triumph in the final of the Christmas Handicap. Now we have to record his victory in the New Year. George Doonan was his adversary in this instance, but Tommy did not have quite such an easy run for his money this time, a close game resulting in his victory by 2 and 1 only. From all accounts, neither player was quite in his best form.

Next Wednesday, the last of these special Winter competitions will take place. This is the February Handicap and the venue will be South Lodge. Does this mean another trophy for the Ruler of Rule's?

New Honorary Members.

Talking about the South Lodge course, two of the presiding geniuses of that club have just been made honorary members of the Vaudeville Golfing Society. These are Mr. J. Thompson and Capt. W. Parker. All members will endorse the Committee's decision in this respect. The South Lodge are the Vaudevillians' newest friends, and the days spent down at that comfortable club at Mitcham have been some of the happiest in the annals of the club.

Blackburn's Brinsworth Effort.

There was a capital attendance at the Palace Theatre, Blackburn, on Sunday night—the occasion of Blackburn's effort on behalf of Brinsworth Home. The proprietors of the theatre, the Macnaghten Vaudeville Circuit, granted the use of the theatre free of all cost, the local Press did the same in regard to advertising, and Mr. Arthur Burton, who has so successfully held the managerial reins for some nineteen years, submitted an excellent programme.

Nervo and Knox.

The new Road Show presented by Nervo and Knox was given a splendid welcome to town last week at the Finsbury Park Empire, and this week is to be seen at the Stratford Empire.

The "Ups-a-Daisy" Run.

"Ups-a-Daisy," with Billy Caryll and Hilda Mundy, i tshis week at Aldershot, and next week Billy and Hilda play a variety date at the Holborn. They resume with the show at Plymouth the week after, and then play Coventry, where the revue closes its career after a run of fourteen months.

Doris Ashton.

In recent years Doris Ashton has enjoyed many happy pantomime seasons in and out of town, but none more than her recent engagement at Plymouth under the management of Randolph Sutton. This week Doris and Billy Rawson resume their popular act at the Palace, Oldham, and next week return to the London, Shoreditch. Doris and Billy are due to sail for South Africa next month.

Jack Taylor's Next Show.

At the end of the present year, Jack Taylor will stage another super production to follow "Un Vent de Folie," which has enjoyed a remarkable success around the provinces, and is now paying return visits. Jack is at present in Berlin looking out for one or two specialities to add to his present show—and which he believes in keeping up-to-date—and is also negotiating for the rights of special scenes of one or two Continental shows.

Variety Artistes' Federation.

Members of the V.A.F. are asked to note that 4 Death Levies are now due on the 1930 Book. Red Stamps, 5.

Zelia and Joan in Paris.

After a very busy season at their Dancing Academy in town prior to the Christmas holidays, Zelia Raye and Joan Davis went over to Paris for three weeks and took the opportunity of seeing the latest shows, including the opera, and also visited the Dancing Schools and Academies. Although Joan is fully occupied at the above, she has not retired from the stage, and was last seen in town playing the role of "Aladdin" in Douglas Byng's production, "When We Were Young," at the Savoy Theatre.

"Making Whoopee" Makes a Hit.

Last week Walter Bentley took his latest show, "Making Whoopee," to Newport, where it proved an immediate success. The strong cast is headed by Fred Kitchen and Jane Ayr, who provide a capital combination of everything best in comedy, song and dance. Fred has many amusing comedy scenes, and laughter reigns supreme throughout the show. Miss Ayr, who is charmingly gowned, and has an opportunity of displaying her versatile gifts in various scenes, is also seen with her partner Eddie Leslie with their Broadway Melody Makers.

Excellent support is also given by Freddie Malcolm, Martin Adeson, Jessica Bevan, and Jack Burke. The last-mentioned makes a strong appeal in some good vocal items. The show is at Birmingham this week, and continues on the Moss tour at Nottingham next week, with Leeds to follow.

Billy Percy.

Playing the role of Jimmy Josser in "August, 1914," for the past eighteen months, Billy Percy is appearing in town this week with the show at the Willesden Hippodrome, and next week at the Bedford Palace.

Jimmy Pickard.

Making a brief appearance in town last week at the Luxor Cinema, Twickenham, Jimmy Pickard and his Chinese Syncopators left for the Continent on Sunday last to fulfil engagements in Italy and France. According to present arrangements, Jimmy returns here at the end of March for three or four weeks prior to sailing for America to open with the Publix Theatres.

"Singing Clown's" Success.

For the past four months, Tom Moss has been having a most successful time in the title role of "The Singing Clown," in which he plays the principal comedy part. Having concluded a three-months' season in London, he commenced a provincial tour at his home town, Wigan, last week, and was accorded a great welcome. "The Singing Clown," which is booked well ahead, is due back in the Metropolis in a few months' time.

Teddy Glanville.

We have been advised by Teddy Glanville that we referred to him as the late manager of the Empire, Edinburgh, instead of Glasgow. Teddy is very proud of the gold watch presented to him, which bears the following inscription:—"Frae frien's in a' the airts—The Press, The Stage, The Films, and the Public—To Teddy Glanville, late Manager of the Empire Theatre, Glasgow, as an expression of their esteem and admiration and affection. They wish him the very best that life may hold. 17th January, 1930."

Rita Astelle.

At the Empire, Stratford, last week, Frank E. Franks presented his latest show, "The Gipsy Vagabond," which attracted splendid business throughout the week. Since we last saw Rita Astelle in town, this charming vocalist has made rapid strides, and was in better voice than ever, and her numbers received due reward from the patrons here. This bright show returns to town next month at Finsbury Park and New Cross.

Scottish Artists' Benevolence.

The funds of the Scottish Musical Artistes' Benevolent Fund will benefit very considerably by the efforts of Mr. Fred Collins, the president, who made a great success of the fancy dress ball and cabaret which he organised at the Plaza, Glasgow. Prizes were given by Mr. Julian Wylie, Mr. A. Stewart Cruikshanks, Mr. W. Crossley-Taylor, Messrs. Edward and Sons and Mr. George West. Lady Inverclyde presented the prizes and has sent Mr. Collins a handsome donation for the fund. At the annual matinée, again organised by Mr. Collins, the Empire Theatre was packed to overflowing. Mr. Jack Edge, from the King's Theatre, Edinburgh; Harry Gordon, who is playing Dame at this theatre; Miss Jenny Howard, the principal boy; Walter Williams and Marjory Lotinga; Nat Mills and Bobbie; Victoria Carmen; Molly Milne and several other artistes of note added to a very enjoyable entertainment.

Hugh Rene.

Arrangements were completed a few days ago for Hugh Rene to open with "Round the World," at the Palace, Grimsby, on Monday next. For the Summer season, Hugh will present his own show at Margate, and it will be run in conjunction with Fred Wildon.

Sam. Springson.

Meeting Sam. Springson last week at the Empire, Stratford, we were pleased to hear that he was re-joining the management of Frank E. Franks, and was opening this week at the Hippodrome, Newcastle, in "The Gipsy Vagabond."

Comedienne's Golf Achievement.

Renée Reel, who is the leading lady in the vivacious musical comedy, "Funny Face," which is now doing the Moss' Empires tour, is, according to her own statement half Irish and half Scotch. She has been on the stage since she was eleven, and at fifteen played principal boy. Since then she has been seen many times in jolly, bright, boisterous parts of musical comedy and North country audiences, have enjoyed her bright work in "Mercenary Mary," "Sunshine Sal," and "Lady Luck."

Since her last visit to the North, writes our local correspondent, Miss Reel has joined the married state. Her husband is an officer in the Army, and would like her to give up the stage, but at present its lure is too strong for her. Miss Reel was recently offered film work, but so far has not succumbed, for she regards the hours as extremely long and the work as very strenuous. She prefers an audience to laugh with her instead of at her, which makes all the difference to the enjoyment of the artiste.

Her chief hobbies are motoring and golf, and she makes all her journeys when on tour in an open car, when the weather is favourable. As a golfer she has achieved the distinction of holing out in one. This was at Manchester, and Miss Reel tells an amusing story of how her friends helped her to look for the ball, thinking it was lost until eventually the truth was discovered. Once she played golf with George Robey, dressed in Victorian costume, for a wager

"His Journey's End" a Big Success.

When writing of Robb. Wilton's new sketch recently we predicted that it would be a big hit, and this is now an accomplished fact. It was presented for the first time at East Ham on Monday, and the general opinion is that it is the best he has yet produced. Robb. is very capably supported as usual by Miss Florence Palmer, and both are to be congratulated on their latest success.

Palladium & Holborn Staff Festivities.

The enjoyment occasioned by the ball and cabaret of the combined staffs of the Palladium and the Holborn, held at the Great Central Hotel, on Sunday, January 26, was so great that Mr. George Black, the managing director has decided to make it an annual event.

Each of the staff was allowed to bring one friend, and the attendance totalled 500. Mr. G. Black arrived at the commencement, together with Mrs. Black—who was presented with a bouquet by one of the Palladium staff—Mrs. Bridgeman. Dancing commenced at eight o'clock, and the whist drive at 8.30, and at 11 o'clock a sit-round and cabaret—given by the Palladium staff, in which two of the Holborn Empire staff and also the Palladium dancers appeared. At the conclusion of the cabaret, Mr. G. Rhodes Parry presented to the "Great White Chief"—Mr. George Black—on behalf of the Palladium staff, a set of glasses and a cocktail shaker—whilst Mr. Bertie Adams, on behalf of the Holborn Empire staff, presented him with a silver coffee percolator.

The Palladium staff presented Mr. G. Rhodes Parry with a silver Dunhill lighter and watch combined; Mr. Dick Crean, musical director, with a silver lighter; and Mr. Billy Simpson, box office manager, with a China set and tray. The Holborn Empire staff presented Mr. Bertie Adams with a silver cigarette case. Prizes were then distributed by Mrs. George Black for whist and dancing. Several well-known artistes appeared—Mr. and Mrs. Charles Austin, Mr. and Mrs. Talbot O'Farrell, Mr. and Mrs. Billy Caryll, Lew Lake, and Mr. Frank Lambert, of Newcastle.

Amid applause and cheers, Mr. Parry thanked Mr. George Black for his wonderful kindness and thought for his staff, his interest in their welfare, comfort and spare-time pleasure. He was always to be found attending rehearsal at the Palladium on Mondays, and was often seen working hand in hand with the stage hands—helping to tie up draperies, etc., etc. Mr. Bertie Adams thoroughly endorsed Mr. Parry's remarks. Mr. George Black responded, and right heartily appreciated the cocktail shaker and coffee percolator following.

Browne and Lavelle.

Arriving here from Australia three weeks ago, Browne and Lavelle made their début in town at the Palladium last week, when their original offering was given a hearty reception. Later in the week, wireless listeners had an opportunity of enjoying their entertainment which was relayed from the Palladium. Appearing this week at the Hippo., Birmingham, Frank and his charming partner are due next week at the Holborn Empire, and the following week return to the Palladium.

Niobe in Johannesburg.

Still enjoying her tour in South Africa, Niobe was appearing last week at the Empire, Johannesburg. The programme here included Payne and Hilliard, Wyn and Ivy, and Rosie Lloyd, so it must feel just like home to Niobe. According to present arrangements, Bertie Adams says that Mrs. Adams will be home in March.

Dora Maughan.

According to present arrangements, Dora Maughan will be making her farewell appearance in town for the present at the Victoria Palace next week, as she is due to sail for America later in the month to open on the R.K.O. Circuit. Walter Fehl and Murray Leslie will accompany Dora to the States.

Barbara Bartle.

On Saturday next, Mr. and Mrs. Antcliffe (Barbara Bartle) are sailing for America, and before proceeding to Vancouver, where Mr. Antcliffe is taking up a business appointment, they will spend three weeks in Los Angeles. Bon voyage.

Grar and Grar.

In the pantomime this year at the Brixton Theatre, the management have the services of a pair of excellent entertainers, Grar and Grar, who, in addition to playing the parts of the broker's men, also cause hearty laughter as the horse in some very amusing antics.

Sandy Powell.

Last week, Sandy Powell was appearing in the cabaret at the Hippodrome, Putney, together with Bennett and Williams, Byron and Byron, and a good supporting company. This feature proved such a success that the management are presenting another show in a few weeks, which will be preceded by an all-variety programme. Sandy, by the way, introduced his Mountaineer song during the latter part of the week, which he recorded a few days ago.

Herbert Clifton.

After an absence of six years, Herbert Clifton made his welcome reappearance in Town on Monday at the Palladium. During his absence, Bert. has been touring America, and came direct from Chicago, and was glad to find his mother fit and well at the age of 82.

LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

To be a grace note to Sir Henry Wood's orchestra might haunt any ordinary "entertainer at the piano." Norman Long, however, turns the disadvantages of this position on the programme into advantages. "I must tell you a story about Queen's Hall," he begins with characteristic chuckle, "for if I didn't Sir Henry would." When the uproar subsides, he describes how he took his deaf grand-uncle to that true music-lovers' Mecca, and commented, "Beautiful music," whereat his grand-uncle replied, "Can't hear what you say, the band's making such an awful din."

The yarn spun, Norman Long sits at his piano on a stool embedded in the folds of the curtain. Somebody pushes by on the other side. He pats the protuberance. "It's a man," he tells us with a hint of coyness in his voice. Then he plays his "big work" on the theme of "I lift up my finger," after uttering the aside, "I suppose those real musicians behind the curtain are wondering what common man can be playing here." I have always had the warmest admiration for Norman Long's performance, but this proof of his ability to make the most of an unusual situation shows that he possesses the true spirit of the halls.

The juggling of the Melvilles is singularly deft. These slim, quiet youths, with their gentle air and easy grace, are very attractive to watch. Both their skill and their clowning is unobtrusively subtle after the fashion a modern audience admires most. The act is perfectly arranged, from the moment the comic one intrudes into the feats of his partner with balls and plates until the serious one takes his revenge by slinging at him club after club—each dexterously caught until all are bunched under one arm.

By turning their youth to such good account, Renee and Godfrey should be ensuring for themselves a brilliant future. Their freshness and happiness won them friends from the start; instead of relying on good-will, they have steadfastly improved their dancing until their skill seems to have a lifetime of experience behind it (more than one lifetime if we include heredity).

Another who has justified the public's faith in her first endeavours is Gladdy Sewell. Her sure sense of burlesque now gets to work on "Mean to me"—one of those "inferiority-complex fox-trots" which need a little travestying lest we should be engulfed in unplumbable depths of love-sickness. She saves us with her picture of a sentimental maid dithering on a couch until she falls off its edge and comes to. The caricatures of Christiane and Duroy now include a Russian dance which is up to the standard of their other studies of racial gyrations. Isa Kremer sings us the folk-songs of several countries, and Raymond Newell gives us "The Ginchy Road" in order to catch the craze for reminiscences of the war. The Anena Family deserve special attention, for their demonstration of Red Indian sports and pastimes contains remarkable feats that are new to the halls.

THE PALLADIUM.

With Fred Duprez as compère what could go wrong? He has a way of introducing an act which makes you like it in advance although his resourcefulness in gags causes you to regret that he must give place to someone else. He finds in Ernest Butcher a subtle foil. They turn to good use the old pantomime wheeze about the cat's having chickens. In his unutterable guilelessness, Ernest Butcher gives a Billy Muggins flavour to the deliverance of the original message, and Fred Duprez's air of extreme sophistication adds extra humour to his discomfiture as the owner of the chickens. Then he promises to show Ernest Butcher how it should be done. He brings in the message, but is put completely at a loss because the other declares that all he owned was fish. There is no need to calculate the year when this wheeze was first pulled. It, and others like it, give to the performance a jovial party flavour no new jokes could impart.

The first of Ernest Butcher's duets with Muriel George is a revival of that entrancing old ballad, "Pretty Nightingale." It is as full of charm as their "Lad Wot's Done Wrong to his Parents" is of humour. When Ernest Butcher sings "Top of the Hill," the applause is almost as fervent as when Lauder sings "End of the Road." These pugnacious hymns of praise to perseverance are liked.

The new dances of Mdlle. Terpsichore are staged in a novel manner. Once a dance band was her background; now a piano (played by Simon Wery) is enough. In Cossack uniform she executes a Russian measure expressive of mingled joy and grief. Then in her robe of feathers, she dances emotionally to "Song of the Nile" and jauntily to "Singing in the Rain." At the end she flings herself into the air so frequently that she resembles a white bird of paradise falling from a dizzy flight.

There is a vogue for comic tumbling at the moment, but Dezso Retter is unlike any other. He is original in himself as all his actions proclaim. In his preliminary antics, when he comes under the tyranny of the trap-drummer, his mishaps express this idea of a poor wretch whose feats are marred simply because he must obey the music cues no matter when they occur. As "The Man Who Wrestles With Himself" he is funnier still. This, of course, has become a classic.

Both in genial jest and melodious song, Dick Henderson proves how complete is his hold over our attention. The Comical Jovers excite laughter the moment they are seen playing beneath the tarantula's claws; and maintain this mirth right to their last call. "Making Whoopee" aptly describes the efforts of Patti Moore and Sammy Lewis, and "O-OHOOooo" what we feel when Walter Nilsson is mounted on one of his strange uni-cycles. Herbert Clifton, the female impersonator, makes his re-appearance in England, the Gue-Tsang Troupe exhibit the "pastimes of the Orient," and the Palladium Girls win all hearts.

HOLBORN EMPIRE.

What the public feels towards Tallulah Bankhead is an admiration verging upon adoration. She must personify the spirit of the times more faithfully than any other actress of screen or stage. Taglioni did not mean more to our grandfathers in the 'forties than Tallulah means to us nowadays, for she attracts posterity's grandmothers as well. Does it matter in what she appears as long as she appears? "The Snob" is an uncommonly good sketch, but if it had been an uncommonly bad one, I fancy her name on the bills would still have brought crowded houses to the Holborn Empire. Disgruntled old fogeys, may have complained that her fame is due to plays which contain bedroom scenes and undressing acts, but in "The Snob" there are neither pillows nor pyjamas. It is a straightforward "vehicle" for her as an actress, and serves admirably to display her style with its electric directness and intensity.

Though her turn was just before the star attraction, Jenny Howard almost held up the show. I am not surprised. Ever since I first set eyes on her whimsical face, with mischievous eyes and sensitive mouth, I have felt sure that she is one of the best things which have happened to the halls for years. She has a native wit, entirely independent of all ideas imported from the States. She has the gift of unexpectedness, and constantly startles us into a shout of laughter with a prank we are far from anticipating. Her mimicry is exact, and her nonsense inspired by an elfin spirit of fun. Added to this, she has—what so many of her rivals lack—a definite charm of her own. What more could you ask? No wonder an encore was demanded. In time, I dare prophesy, she will find it still more difficult to leave the stage.

There is a danger that I shall run out of superlatives, for Rich Hayes is also in the bill. I have praised him highly at other times, but I can never praise him enough. Here is an act which everybody would place among the best in the world. In his juggling lies the full fascination of what is difficult, in his comic relief, an exquisite sense of clowning, and in his setting a rich sense of romance that appeals to the imagination. You may see his performance many times and yet only begin to realise its infinite variety.

"Mr. Henpeck and Pecker" is a boisterous bout of back-chat which introduces Lune and Shaw. I like their style—racy, full-blooded, redolent of the tang of teeming life. They squabble until faces are slapped, make it up, and dance a graceful, old-fashioned measure; afterwards, with dignity, he ushers her into her soap-box on wheels—there is a little wistfulness here which wins my heart.

Handers and Millis, whose act is one of the few which warrant the label of "inimitable," are an invigorating pair who are being keenly welcomed after their long absence. The Three Happy Boys appear in an entertainment with Girvan Dundas, and the Matthews Girls dance entrancingly with Jack Clewes. Clifford and Grey are connoisseurs of hoops, and Hicken and Rose, very comic equilibrists.

"THE STAGE DOOR REVUE."

AT THE BEDFORD.

The Metropolitan Ltd.'s new and original revue with this title, seen at the Bedford, Camden Town, on Monday, has an excellent book by Mr. Brock Williams and is well produced by Mr. Fred Dixon and Mr. Wallace R. Parnell. It obviously gets its title from the first scene, "The Stage Door," in which all the characters, as they pass through the door are introduced by the stage doorkeeper, and we see the ladies of the chorus change through a gauze curtain for the next scene. There are some capital comedy episodes in "The Frozen North," "The Beano," "The Street Door Knocker," "A Mug's Game," to name but a few, whilst among the more spectacular items are "Do You Remember?" which closes the first half, "A Story Without Words," "With the Gipsies" and the cabaret scene. There is something good in all the twenty-three scenes that go to make this revue.

Mr. Willie Cave heads the cast as principal comedian, and scores heavily throughout the show. He expresses comedy in many ways—his method of screwing up his face and with his eyes making his point, is very clever. He kept the audience in constant mirth on Monday. That brilliant light comedian, Mr. Jack Leopold, is at his best in this production. His versatility is very evident, and he not only sings and dances with consummate skill and ease, but he acts with distinction in many of the comedy scenes. He has two good duets, "Picking Petals off o' Daisies" and "If I had a Talking Picture of You," with Miss Julie Nash, a captivating and charming comedienne whose work deserves the highest praise. She is a sparkling soubrette, and her terpsichorean work is delightful. Mr. Neville Delmar makes the most of every opportunity he has, and is perhaps most successful in the front cloth, with Mr. Willie Cave in the box as his "mother." Mr. Chick Flynn is Stage Door Keeper, and he plays many other rôles with conspicuous success, whilst Miss Dorothy Tippit and Mr. William Bates are others who play smaller parts well.

Specialités are introduced by Miss Stephanie Anderson's young ladies, who not only form a very pretty chorus but dance in superb style. Dancing indeed is one of the strong features of the show, and Drew and Greenwell, whom we have noticed many times in cabaret, bring down the house with their clever work. Jack Francois is another whose smart footwork deserves the highest praise. The Imperial Trio provide a rare treat for all music lovers with their exquisite vocalism, and the White Sisters, if in lighter vein, also do well in this direction. A novelty is the Skeleton Dance by the Misses Evelyn Hall and Stella Hall, arranged by Mr. Arthur Kirby, and this held the audience spellbound on Monday.

THE SOUTH LONDON PALACE.

For the second week in succession, a variety show is being staged at the South London Palace, and on Monday night, at the first house, a capital audience assembled to witness a capital show. The writer does not care to think how many years ago it was since he first saw "Mumming Birds," or how many times he has seen it since, but he enjoyed it just as much on Monday night as on any previous occasion, and so did everybody else. The drunken swell and the boy were made for laughter.

Miss Maggie McClean, the singing mill girl, is a young artiste with a distinct personality and delightful voice. Her opening number was weak, but she subsequently aroused great enthusiasm with a charming rendering of "I Wanted Someone to Love" and in response to the applause before the tabs, "No Rose in all the World."

Pasqu and Peru, who open the show, deserve a better place, for their comedy bar act is distinctly funny and in a few serious moments they provided one or two thrills. The comical partner gave evidence of having a powerful singing voice and this side of their act might well be developed to advantage. An extremely jelly fifteen minutes was provided by the Four Brownie Boys, whose humour, harmony and eccentric dancing was warmly appreciated. Two outstanding items in this act were an eccentric dance and, odd to say, a pianoforte solo.

Chick Farr must have been gratified by the warm reception he received on making his entrance in his new sketch, "The Goat." Chick, of course, has a typical silly ass part which he exploits in a vein of true artistry of which he is a master. The sketch, which deals with the rehearsal of a drama which the silly ass is financing and in which he has a part as a villain, was played to roars of laughter. A word of commendation is due to the actor whose name was not given on the programme for a really fine performance as the producer of the drama.

A lot of interest was evinced in the appearance of Fred Godfrey, the well-known author-composer, and Tom E. Finglass, in a combined act, and that they were completely successful. Tom sang a song which was described as a sequel to "The Wedding of the Painted Doll" and "At the Ballybooley Ball." Best of all was the lowering of a white screen on which was flashed the words of some of Fred Godfrey's biggest successes, finishing up with "Take Me Back to Blighty."

Very clever and original were Eric and Rene le Fre in "odd spots of fun." Opening with a quarrelling duet they proceeded with various bits of nonsense which completely captivated the audience. Eric's exposition of a passionate kiss with his charming partner must have aroused the envy of every man in the house. This young couple should go far. The D'Ormondes did exceedingly well with a nondescript act in which a single cycle wheel played a part.

"FOR GOODNESS SAKE."

AT FINSBURY PARK EMPIRE.

It is refreshing to find makers of a revue striking out on new lines and not slavishly copying the form we have grown so accustomed to in this line of entertainment, and, if for nothing else, Fred Dixon and Alexander Wolkowsky are to be commended for their novel show, "For Goodness Sake," which is to be seen at the Finsbury Park Empire this week. But "For Goodness Sake" has something more than mere novelty to recommend it; it is a bright, tuneful and delightfully staged revue containing no less than twenty scenes, full of rich humour, and produced with skill and artistry.

Bert Montague's large company comprises an abundance of talent. The chief funmaker is Joe Young, a comedian who obtains his effects without the least effort and who has a way of making quite ordinary remarks earn laughs by his quaint manner of putting over his lines. He has plenty of opportunities, notably in the sketches "Look Before You Leap," "The Actor at Home," "Indian Ink" (in which he gives a priceless study of an American film producer) and "A Little Lecture." Miss Mona Magnet is another humorous artiste with a sense of character. Her "Wallflower" number is a gem that deserved the rounds of applause it received. Then there is Bert Gunnell, an extremely amusing "dude" comedian, and Freddie Fowler, whose grotesque stage presence and dancing might have been made more of.

The musical side of the show is a big feature. Messrs. Alan Bailey, Arthur Jefferys, Jan Zalski and Stewart Mills form a male quartette of rare musical talent who were heard to great advantage in a well-staged scena, "The Stokers' Song," and some operatic excerpts. The dancing, too, is well above the average. Wolkowsky's Ballet are a well-trained and attractive bevy of young ladies. The Egyptian Phantasy which brings to an end the first half of the revue, is a masterpiece of stage colouring and a feather in the cap of the producer, whilst the speciality dance numbers of Marjorie Stevens and Lewis Barber are beautifully executed.

Hinsle.

At the Metropolitan this week, Hinsle is paying a brief visit to town. His original entertainment is always welcome, as one may be sure of seeing something new in the way of magic. When touring South America a year or so ago, Leslie and his wife had some remarkable experiences. To fulfil one engagement they had to cross a desert for 120 miles, and were held up three times in the sand. Upon another occasion they gave their performance to an audience 11,000 feet above the sea level, on a mountain amongst American copper mines with a population of 12,000. They also appeared in Chili and Peru and Buenos Aires.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

The "Daily Mail" of January 29th contained an interesting announcement by that famous band leader, Bert Ambrose, to the effect that "the two best tunes of the moment are 'Painting the Clouds With Sunshine' and 'Tip-Toe Thro' The Tulips With Me.'" Mr. Ambrose is making special features of these great hits from "The Gold Diggers of Broadway" film, and bandsmen everywhere should "take his tip."

Don't forget that, in addition to the above fine numbers there is a big demand for "My Song of the Nile," "Go To Bed," "Smiling Irish Eyes," "Am I Blue?" "Lady Divine," "Mechanical Man," "What Will I Do Without You?" "I've Never Seen a Smile Like Yours," "Love Is Like a Rose," and those sensational comedy winners, "Rabbit and Pickled Pork," "What Should We Do Without Gravy?" and "When Are You Going To Pay Me What You Owe?"

Teddy Morris and his Band are always assured of a warm welcome whenever they appear, and at the Empire, Newport, this week this splendid combination is going great guns with "My Song of the Nile," "I've Never Seen a Smile Like Yours," "Am I Blue?" and "Tip-Toe Thro' The Tulips With Me."

Rita Astelle, the charming star of Frank E. Franks' new revue, "The Gypsy Vagabond," is scoring a sensational hit with "When You've Gone." In the same production, popular Gladys Watson scores with "Tip-Toe Thro' The Tulips." Mr. Franks is a great Feldman enthusiast. "The Gypsy Vagabond" also boasts a fine feature in Art Moore and his Musical Clowns, who make a wonderful hit with "Am I Blue?" in which Rita Astelle and the Breconia Singers lend valuable assistance.

The entire country has taken to "The Kerb Step," the "Daily Express" song published by the Feldman House. This is a decidedly catchy number and is already being featured in Joe Morrison's production at the Derby Hippodrome, by charming Maisie Terriss and the Eight Kerb-Steppers. It is also featured with enormous success in George Shurley's "Lads of the Air" production, and has been recorded by Bobbie Comber, with Harry Bidgood's "Broadcasters." A special Kerb Step dance, arranged by W. Maxwell Stewart, the dance champion, is being produced on the Fox Movietone.

Rene Foster is making a delightful feature of "Tip-Toe Thro' The Tulips With Me," and appears this week at the West Ham and East Ham Kinemas.

Those popular artistes, Verme & Anna, are making an outstanding hit with "Painting the Clouds With Sunshine," and "Am I Blue?"

The Ohio Trio continue to score with "Who Wouldn't Be Jealous of You?" and have introduced "Am I Blue?" into their sparkling act.

Following an enormously successful panto. season, Jenny Howard resumes variety at the Holborn Empire this week, and scores an instant hit with "Painting the Clouds With Sunshine," "Wait A Minute," and "Everybody Loves You."

Camille Gillard, the famous Belgian tenor, continues to make an inspiring feature of "My Song of the Nile," the great waltz-ballad from the successful film, "Parasites."

Appearing this week at the Hippodrome, Leeds, that fine artiste, Trevor Watkins, makes a decided hit with "Tip-Toe Thro' The Tulips With Me."

Worland S. Wheeler's popular revue, "The Sketch Book," is a big attraction this week at the Empress, Brixton. A big batch of Feldman winners are well to the fore, including "Painting the Clouds With Sunshine," "If You Were Mine," "Maybe, Who Knows," and "Smiling Irish Eyes," and the artistes include Phyllis Eck, Alex Meux and Arthur Lowrie.

Every day sees an increase in the membership of Feldman's famous Orchestral Club, the reason being that bandsmen everywhere recognise that Feldman's are delivering "the goods." If you are a band leader and have not already enrolled in this Club, write at once to the Orchestral Manager, who will send full details of the subscription scheme.

Francis and Day.

The phenomenal interest taken all over Great Britain in Francis & Day's waltz-ballad "The Pagan Love Song," is evidenced by the number of artists busily rehearsing this number. It will be, without doubt, the outstanding sensation of the summer season.

Layton and Johnstone delight audiences at the Empire, Swansea, this week, with a well-chosen repertoire of modern songs. Their programme now includes "You Were Meant For Me," "Broadway Melody," and "Singin' in the Rain."

A new team in the vaudeville world who will shortly be presenting their piano speciality are Olivere and Holt, two ardent supporters of the "F. & D." catalogue. Their choice of material includes "The Pagan Love Song," "Rosa," and "There's Another Good Man Gone Wrong." "The Pretty Little House That Jack Built," continues to be a main feature number in Archie Pitt's "Lido Follies" Co., where it is artistically rendered by Fred McNaughton and Fai Robina. This week the company appear at the Hippodrome, Boscombe.

"The Sun Is At My Window" is excellently rendered by Bob Fisher at the East Ham Kinema this week, and the audience are not slow to show their appreciation. Billy Caryll finds great scope for his fine personality in "She's Funny That Way," the applause at the Hippodrome, Aldershot, this week, being ample testimony to his good choice. The Geddes Brothers are warmly welcomed at the Luton Palace for their clever and novel musical act. "The Pagan Love Song" proves a big asset to their present programme.

Reports to hand from the Empire, Bristol, confirm the popularity of "Broadway Melody," as featured in Dolly Mountford's "La Grand Revuette," and in the musical novelties provided by Sylvia. Francis & Day material is well in evidence with the U.S.A. Four, whose presence at the Metropole, Glasgow, is popular with audiences. Amongst their hits are "Yet You Forgot," "I'm Just a Vagabond Lover," "Honey," "I Get the Blues When It Rains," and "The Pagan Love Song."

Brown and Brownie, playing variety dates, have now added "The Sun Is At My Window" and "Singin' in the Rain" to their repertoire with excellent results. George Sanger writes from the King's, Edinburgh, to report big applause for "Baby! Oh Where Can You Be?" "Love Me," "Some Sweet Day," and "Love, Your Spell is Everywhere." He is at present with "Variete Fare" Co. "Singin' in the Rain" and "The Pagan Love Song" prove ideal numbers in the repertoire of the Klifton Kabaret Kids, and are special features at every engagement.

Doris Mayhew and Alan Francis provide an artistic prologue to the film "White Shadows in the South Seas," at the Grand Theatre, Leek, this week. They render a delightful version of "Flower of Love," which is the theme song in this film. The Jay Brothers who appear at Hoxton and Barking in variety this week, reap excellent applause for their renditions of "My Mother's Eyes," and "That's How I Like 'Em," and their old favourite "It Goes Like This."

Providing a striking vocal speciality at the Palace, Fleetwood, this week, Olive Williams finds great scope for her personality in "The Pagan Love Song," "Your Mother and Mine," and "Singin' in the Rain." Sybil Francis, who shortly opens in a new production, has intimated her intention of featuring the haunting new waltz-ballad "Love Me." Scovell and Whelan have found a fine comedy hit in "Sitting on the Cold Wet Grass," a number which provides some good material for their broadcasting work.

James Birch, the popular Musical director of Elias B. Seener's "Joy Boat" Revue, reports excellent receptions for "Some Sweet Day," "I Get the Blues When It Rains," and "Weary River," all of which are featured in the show at the Queen's, Poplar, this week. "Your Mother and Mine" is a sensational hit for Al Ford, who produced it at the Empire, Bristol, this week. In this item Al finds great scope for his terrific voice. Another firm supporter of "Your Mother and Mine" is Ted McAdam, who is at present with Alf E. Dodd's "Something New" Revue, at the Hippodrome, Ashton-under-Lyne. Ted is also highly successful in "The Sun Is At My Window."

One of the most effective items Irene Kay has ever given to the public is "Honey," which she renders in "Shooting Stars" Revue. The Ten Rooney Girls provide some snappy work to the tune of "Honey," at the London, Shoreditch, this week. The act is presented by Doris O'Shea. Elsie Esme's "Ten Esme Girls," who open in Teddy Pearce's new production at the Empire, Burnley, provide some excellent steps to the tunes of "Broadway Melody," "Singin' in the Rain," and "Down Among the Sugar Cane."

Fred Kingsley, the Musical Director of "The Looker On" Revue, intimates that the next inclusions in this production will be "Broadway Melody," "You Were Meant for Me," "Singin' in the Rain," and "The Sun Is At My Window." Dot Merry creates some genuine mirth at the Electric Theatre, Falkirk, this week, with her newly-found comedy hit "Sitting on the Cold Wet Grass." The audience never fail to join lustily in the chorus.

Appearing at the Palace, Dagenham, this week, Lee & Lester score a wonderful success with "Your Mother and Mine." This item is invariably encored. Richard Neller, playing in Archie Pitt's "Making Good" Co., at the Palace Theatre, Oldham, receives a splendid ovation for his rendering of "Yet You Forgot" and "Weary River." Brian Lawrence, now providing a successful speciality in "All Fit" Revue, at the Victoria Palace, scores a hit with his pleasing rendition of "I'm Ka-Razy for You," and "Sweethearts on Parade." In the same production the Three Lads continue to make an outstanding success with "King for a Day."

Tom Crook, the popular tenor, with Mozzel Productions "Breakaway," at the Devonshire Theatre, Manchester, gives a very fine rendering of "My Mother's Eyes," and reaps big applause. He is also heard to advantage with Miss Vi Lane in a duet version of "When My Dreams Come True." Dean Sisters and Dawson, playing variety, report enormous success with "Pagan Love Song." Bud Richie, with Bell and Gordon's "Christmas Pie," at the Theatre Royal, Bury, gets a great reception with "Singin' in the Rain," which he puts over in a novel and very successful manner.

Miss Billie White, playing in Holm-Shaw and Stanhope's "Aladdin," at the King's Theatre, Longsight, Manchester, is invariably encored for her charming rendition of "My Mother's Eyes." In the same company, "The Express Girls" make a special feature of "Honey." The Two Rovers, playing variety, score heavily at every engagement with "Down Among the Sugar Cane" and "The Sun Is At My Window."

(*Continued on page 13*).

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IN "THIS AND THAT."
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Direction: Henry Sherek.

FROM THE SONG PUBLISHERS.

(Continued from page 12.)

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Ballad Vocalists! We draw special attention to the fact that we have just issued a new ballad that unquestionably has the most powerful appeal of any ballad we have ever published. This wonderful song, "My Fate Is In Your Hands," is destined to be the biggest hit of the year, and we certainly urge every ballad vocalist to send for it immediately. Get it into your act or show *at once* and reap the success it will bring you.

Comedians! Now is your chance to sing the greatest comedy song you have ever had. An absolute riot, plenty of extra verses, each one full of laughs. "It's An Old Spanish Custom" will sweep the country; make it your catch phrase, and don't forget "It's An Old Spanish Custom."

At the Theatre Royal, Rochdale, last week, Alice Waldie, principal boy in the Northern Theatres, Ltd., pantomime "Cinderella," scored a terrific success with the outstanding chorus number of the year, "Give Yourself a Pat on the Back." Miss Waldie's interpretation of this number is really delightful. In the same pantomime, the Sisters Sanger find "Dream Mother" a decided asset, while the charming principal girl, Bessie Evans, scores heavily with "I'll Always Be In Love With You."

Violet Essex, the charming vocalist appearing at the Victoria Palace last week, found the big Talkie song, "If I Had a Talking Picture Of You," a very big applause getter. Miss Essex's portrayal of this delightful number was indeed a treat.

That versatile male impersonator, Miss Virgina Clay, appearing at the Bedford Theatre, Camden Town, completely stopped the show with "Keep Your Sunny Side Up."

Leslie Gould writes to tell us of the enormous success he is making with "Underneath the Russian Moon," "I've Got a Feelin' I'm Fallin'," and "Dream Mother,' three excellent numbers in the capable hands of this clever artist.

Morris and Cowley, two exceptionally clever comedians who can sing, have introduced the very latest ballad hit "My Fate Is in Your Hands" with enormous success. This week at the Palace, Tottenham, we are reaping a huge harvest of applause for their rendering of same. Henry Ford, always the staunch support of Campbell and Connelly, came into our office especially to tell us of the huges success he is making with "Dream Mother" and "Recollections," sung as only Henry Ford can sing them.

Denna Gordon, in "Lucky Lads Revue," finds "Recollections" one of the biggest hits she has ever had, while Miss Jessie Jewel, in "Give and Take" revue, informs us that "I've Got a Feelin' I'm Fallin'" is the head of the show.

Bennett and Williams have just introduced "Underneath the Russian Moon" into their act, with gratifying results for them; this number is excellently suited to their style of act.

That charming vocalist, Miss Pearl Taylor, also called to tell us that she is making a very big feature of three of Campbell Connelly numbers, namely, "Recollections," "Underneath the Russian Moon," and "Dream Mother," a repertoire of numbers that she finds extremely successful.

Parks and Page, the black-faced comedians who are such a big hit with Alfredo's "Merry World" Co., inform us that "Dream Mother" is an absolute sensation for them.

Billy Caryll's "Ups-a-Daisy" Co.—the following numbers are being featured with very big success. "Mean To Me," being sung by Miss Nina Crosley. "He's So Unusual," by Miss Hilda Mundy. "Breakaway," by Ralph Coram. Miss Crosley has an act for producing this wonderful new ballad, "My Fate Is In Your Hands," while Miss Mundy will shortly introduce the new comedy rage, "It's An Old Spanish Custom."

The Irwin Twins last week at the Coliseum, this week at the Grosvenor House and Cafe de Paris, find three Campbell Connelly songs very useful, namely, "I Had a Talking Picture of You," "Sunny Side Up," and "Recollections." These charming girls find very excellent applause in each of these songs.

Cyril Mellor, the musical director at Bellevue, Manchester, writes to tell us that he has a hundred per cent. Campbell Connelly programme, and finds great applause at the hands of his listeners. Favourites among the huge crowds at Bellevue are the following:—"Underneath the Russian Moon," "Dream Mother," "I've Got a Feelin' I'm Fallin'," and "Give Yourself a Pat on the Back," all of which are requested several times at each session.

Keith Prowse.

Messrs. Layton and Johnstone, at the Empire, Kingston, were extremely successful with "The Wedding of the Painted Doll." This number they have prominently featured since its inception.

The Macari Brothers, during their engagement with "One Dam Thing After Another," feature in their medley of successful tunes at the Camberwell Palace, "Riding On A Camel." This number goes over with great success.

Miss Pearl Beresford has introduced "An Old Italian Love Song" into her act, and the number, she informs us, receives much applause.

Miss Mona Grey gives a delightful rendering of "I'm Telling You," a new Keith Prowse fox-trot ballad hit, and which promises to be well in evidence during the Summer season.

Fred Roper and His Midgets continue to score with "Tell Me More About Love" and "The Wedding of the Painted Doll."

Matthew Sisters and Jack Clewes, at the Coliseum, have introduced "Lonesome Little Doll" with telling effect. The number in every way being a splendid follow-on to their previous success, "The Wedding of the Painted Doll."

In "The Painted Doll" revue at the Aston Hippodrome, Keith Prowse numbers are featured, including "An Old Italian Love Song," "Olga, the Pet of the Boatmen on the Volga," "Riding On A Camel" and "Evening Shadows." While the dancing troupe of "Painted Dolls" find popularity with their spirited dancing to "The Wedding of the Painted Doll."

Fred Lake, at the Pavilion, Bournemouth, continues the successful interpretation of "Riding On A Camel."

At the Hull Palace, Debroy Somers and Band are featuring with great effect, "Lonesome Little Doll," the number receiving rapturous applause at every performance.

Dorothy Marlow and Jack Forbes introduce into their medley of tunes, "Lonesome Little Doll," which number has been much appreciated.

Trevor Watkins, the famous tenor, has introduced at the Hippodrome, Leeds, "I'll Always Be Dreaming Of Mary." This number will undoubtedly prove to be one of the greatest punch ballads of 1930.

At the Newport Empire, Teddie Morris and his Band creates nothing short of a furore with "Riding On A Camel," and the melody fox-trot ballad, "Evening Shadows." Indeed, Teddy Morris's Band can be accepted as being among the first six famous bands of the country.

Jane Ayre and Leslie, with "Makin' Whoopee" Co., feature "Evening Shadows" and "Lonesome Little Doll."

The Rodney Hudson Girls, at the Astoria, Brixton, and the Holborn Empire also, in cabaret, featured "Dainty Miss" and "Lonesome Little Doll."

Nat Mills and Bobbie, the quaint couple, have in active preparation for early production, Billy Mayerl and Bert Page's new number, "You Ain't My Baby Now." This should be an excellent follow-on to the author-composer's "Tell Me More About Love."

Bob Lloyd and Betty are still featuring "The Wedding of the Painted Doll," which number they state is very hard to replace.

Tommy Morgan, of Yorke and Morgan, in "I'm That Happy" revue, is featuring "I'm Telling You" with great success, and appreciation of the Glaswegians.

Phil Leno, with Kitty Lee, have introduced "Go Home, Pa-pa," into their act, and with which they are particularly successful.

Miss Winifred Ward and Molly Melvin are doing extremely well with "Go Home, Pa-pa," and "An Old Italian Love Song." Both numbers being, they inform us, an acquisition to their act.

Gerald Godfrey, of the "Checks" Concert Party, has several K.P. numbers in rehearsal for production in the early Spring.

In William De Lacy's "Enterprises," "Wake Up, Chilun'" is an enormous success.

Write at once for new numbers.

Lawrence Wright Music Co.

Wonderful results are already to hand from the great batch of vocal offerings from the House of Wright,, and already there is every sign of several numbers becoming sensational and outstanding hits, amongst those being "The World's Greatest Sweetheart Is You," that great heart ballad, "I Wish I Had Died In My Cradle," "I May Be Wrong," an admirable novelty fox-trot ballad, and "Every Day Away From You." Artistes are earnestly advised to call and hear these big hit numbers, all of which will be to their great advantage.

A line from "The Blimps" Quartette, who are appearing in "Lads of the Air," tells us of the phenomenal success attending their rendering of "This Is Heaven," which ballad is proving its undoubted merit. H. B. Walls, a very keen Wright supporter, is featuring at all his engagements Leslie Sarony's great laughing hit, "Bunkey Doodle I Doh." H.B. has found in this number wonderful comedy material, from which he extracts every ounce.

Bob Fisher, whom we saw last week, scored an outstanding success with two Wright hits, namely, "Every Day Away From You" and "This Is Heaven." Bob has undoubtedly chosen wisely in his vocal hits.

The new Troy Sisters and Helen, whom we saw at the Bedford, Camden Town, last week, scored an outstanding hit with "The World's Greatest Sweetheart Is You." The girls are undoubtedly in for a long run of success, if their wonderful reception at the Bedford is any criterion.

Dick Henderson, at the Palladium this week, is leaving his audiences wanting more, putting over in great style "The World's Greatest Sweetheart Is You," he is giving his great and wonderful following all that they require.

The Three Happy Boys, with Girvan Dundas, continue to register in a great manner with that ballad magnificent, "This Is Heaven," at the Holborn Empire. We saw Miss Gladys Watson at the Empire, Stratford, last week, in Frank E. Frank's "Gypsy Vagabond." Gladys was scoring very heavily with several of the Wright hits, and has others in very active preparation.

Art Moore and his Band are scoring very heavily with that great novelty hit, "Jollity Farm," which continues to go from success to success. Apparently there is no stopping this number.

Showing eloquent testimony in his choice of great material, Gerald Osborne is scoring very heavily at all his engagements with "Tondeleyo," that great "White Cargo" valse theme; "Let Me Dream In Your Arms Again," and "Come On Baby." Gerry has several other Wright hits ready for immediate production.

A card from Tom Taylor informs us that he is making a terrific hit with "Jollity Farm" and "Let Me Dream In Your Arms Again." Pauline and Diana, who made a highly-successful broadcast at 5GB last week, are very keen Wright enthusiasts, and out over the air in great manner "Tondeleyo."

Irene Forde tells us that she just can't go wrong with "I May Be Wrong"; likewise, at all her engagements she is scoring with no mean success with "The World's Greatest Sweetheart Is You."

Fred Lake and Partner continue to do extremely big with the great heart ballad, "I Wish I Had Died In My Cradle." Fred Roper's Tiny Town Midgets continue to do extremely big with "Mucking About The Garden," "Let Me Dream In Your Arms Again."

The Victoria Music Publishing Co., Ltd.

It has not taken artistes and band leaders very long to find out the quality of the material the above company are handling at 142, Charing Cross-road.

Since the announcement that they were dealing with "A Little Kiss Each Morning," "I'll Be Reminded of You," "The Punch and Judy Show," and "The Shadow of a Rose," the requests for the above titles from all over the country is absolutely the greatest "send-off" in the music publishing world.

Jack Hylton, Jack Payne, Ray Starita, and Bert Ambrose are including "The Punch and Judy Show" as a special feature in their broadcast programmes, and this number is unquestionably an electric "hit" throughout the profession.

Victor Duprez declares that Miss Alice Maude is a positive riot with "A Little Kiss Each Morning," when she features this number accompanied by his band.

The Irwin Twins are already rehearsing "A Little Kiss Each Morning," and intend to give it prominence at their various engagements.

"A Little Kiss Each Morning," and "I'll Be Reminded of You," are the outstanding song successes in the talking picture, "The Vagabond Lover," sung by Rudy Vallée, America's great song crooner.

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(Continued on page 15.)

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"Talkies," Movietone News.

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
Fiery Jack & Co. in "The Funny Ford," Sobolewski Troupe, Lawrowsky & Wassilowna, A. C. Astor, Cissie Hughes, Jack Grieve, Maggie McLean, Dinkie Denton Trio, Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
"The Lido Follies," Movietone News.

CHISWICK EMPIRE.
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Blue Bloods of Variety, Movietone News.

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Houston Sisters, Julian Rose, Mabel Constanduros, Bennett & Williams, Mihill-Johnson Sisters, George Betton, 2 Glad Idlers, Teuber's Marionettes, Movietone News.

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Talkies—"The Mississippi Gambler," Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Nellie Wallace & Co. in "All Fit," Movietone News.

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"Talkies," Movietone News.

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"Paris Life," Movietone News.

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Government and Unemployed Musicians.

Replying to a question in the House of Commons, on Thursday, as to whether she had any figures showing the number of musicians at present unemployed owing to the introduction of talking pictures, the Labour Minister referred her questioner to a previous reply on the subject.

Miss Bondfield's answer at that time, I may recall, was to the effect that "she had no exact information as to the extent to which the employmen available to musicians had been reduced owing to the change in cinemas from silent to talking films, and regretted that there was no special assistance she could give in the matter."

This seems an opportune moment to reproduce the views on the question by Dr. Henry Farmer, printed in the "Musicians Journal." "In its election manifesto," writes Dr. Farmer, "the Labour Party said, 'We give an unqualified pledge to deal immediately and practically with unemployment. Our record on this question is a guarantee that this pledge will be kept.' We need not trouble ourselves for the moment with what the 'record' of the Labour Party may be on this question. What we are interested in just now is how far this pledge is being kept? It is certainly somewhat alarming to read that during the period of the advent of the Labour Government into office until the middle of October, the Insurance Office s have actually *disallowed over twelve thousand more claims* under the 'Not Genuinely Seeking Work' clause than the Conservative Government did during this same period last year.

"Unfortunately for musicians, they are not even given the chance to come within the category of the 'genuinely seeking work' clause or otherwise because, for the greater part, they are disqualified under the Act. Yet, so far as musicians are concerned, the unemployment problem could be materially if not wholly remedied by a mere stroke of the pen, and without a solitary penny being asked for out of the public purse. It would seem, however, that Mr. Thomas only has time for the unemployed of the big Trades Unions who at the British Trades Unions Congress were mainly responsible for turning down our motion calling upon the Government to promote legislation to safeguard the interests of musicians and staffs in the entertainment industry owing to the introduction of sound films and other mechanical musical devices."

Alien Musicians.

Following on the question above dealt with, Mr. Smithers asked if, in view of the unemployment in the profession, the Minister of Labour would do what she could to see that the introduction of foreign musicians into the country was limited as far as possible.

"I can assure the House," said Miss Bondfield, in reply, "that that is so already. I am in constant communication on the matter, and, in fact, I have already arranged, at the request of the Variety Artistes' Federation, for a deputation to be received."

Mr. Wardlaw-Milne asked how many bands composed of alien musicians had been permitted to enter the country since the Labour Government came into office, and what were the corresponding numbers in the previous three years.

Miss Bondfield replied that she was having this information extracted and would circulate it in the Official Report.

Army Bands' Competition.

The deputation, I suggest, would be well advised to include in its submissions the scandal of the competition of Service bands. While other Government departments are contributing by legislative and other means all the assistance in their power to reduce the number of unemployed, a very different state of affairs exists in that under the control of the Secretary of State for War. Here, they are deliberately the cause of unemployment, and instead of contributing their quota to the solving of the unemployed question, they encourage, foster, and, indeed, insist upon a procedure which has the direct result of preventing thousands of civilian musicians from earning a livelihood, and in depriving them of work which is legitimately theirs.

In no other Government department is it permissible for the employees to accept other remunerative work in competition with the ordinary civilian, and in particular during the time that he is supposed to be employed by the Department. It may be said that even the War Office only makes an exception to this rule in the case of its bands or bandsmen, and it does not even take the proper steps to prevent these bands or bandsmen from accepting rates of pay which are, with very few exceptions, ridiculously below the agreed Trades Union Rates, and so low, that even the non-unionist civilian musician cannot accept or compete with them.

The vast proportions to which this unfair competition has developed of late years, and to what extent it affects civilian musicians, may be gathered from the following details collected by Mr. A. Robertson, an organiser of the Musicians' Union, during a tour of the seaside and pleasure resorts in the South-East district during the summer season of 1929.

Taking the South-East District as extending from Felixstowe in the East to Bournemouth in the West, including twenty-six towns, Mr. Robertson finds that a total of 66 Service bands, comprising 1,716 Service musicians, were engaged and did 271 full weeks and 88 odd days. It is estimated that the average price paid for a full week of 19 performances was £150, a total of £40,650, and for the 88 odd days £1,882, making a grand total of £42,532.

The £150 for a full week's engagement is divided as follows:—20 per cent. to the Band Fund, 20 per cent. to the bandmaster, travelling and other expenses, say £10, thus leaving a sum of £80 to be divided amongst 25 bandsmen, or an average of £3 4s. per man. The Union minimum rate for the same work would average about £3 8s. per man.

The information regarding the exact rates paid is limited, but in several instances the rates are less than those of last year, and it is quite clear that the recommendation of the Army Council that the minimum rates as suggested by them in August, 1928, should be taken as a guide, has not been observed in the majority of cases. At Folkestone, for instance,

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The Cosmo.

Dorothy Lotinga and her Lido Ladies' Band supplied the cabaret here last week. Dorothy herself, with her hair flowing down her back, looked very pretty and attractive in a kind of black and white pyjama suit. There were twelve ladies in the band, and they all wore similar garb, though of varying shades and patterns. Jack Padbury and his band had a rest whilst the ladies were playing, and a cleverly constructed curtain arrangement surrounded the cabaret floor whilst their instruments were got ready for them. I liked their playing of a quick waltz time tune; the changing lights making it all the more effective. Then the quartette of violinists provided a much-appreciated item. A clever little dancer danced on her toes, and was followed by the band playing, and waving electric torches. Miss Lotinga sang, "I Belong To You, Honey," and there were various "stunts" with different members of the band. "Singing in the Rain" by the band, with the little dancing girl in a smart gingham gown and poke bonnet, ended up with "The Storm," and as an encore, these clever little ladies delighted all with a march and medley, which was enthusiastically applauded. The dancer appeared in this also. I have seen Dorothy many times conducting an orchestra of men in production, and I must congratulate her on her success in cabaret.

The Queen's.

Miss Joyce Clifford, who I noticed when she made her first appearance here, paid a quick return visit to the popular Leicester Square Hotel cabaret last week. She was as big a success as ever. There is no one I know today, with the same degree of piquant charm who can walk right up to a table, and sing such a number as "Could I?" as Miss Clifford does. She is the personification of artistry and a brilliant performer. Her other numbers last week, "On Her Doorstep Last Night," "Millions of Men," and "Men, What Are They?" were just as good, and the audience simply loved them. The Girls are always a big attraction here, and looking as beautiful as ever, with two changes of costumes, they sang "Come On, Baby" and "Some Sweet Day" at the dinner session, and "If I Had a Talking Picture of You" and "Turn On the Heat" at the supper show. They dance as delightfully and as cleverly as ever. I was sorry to hear from Hugo that Mdme. Colletta was unwell and confined to her bed, and I hope she will soon be better and about again.

The Trident.

Mr. F. C. P. Austin, of the Austin Vaudeville Agency, provided the cabaret here last week, and Joe Mariani should be pleased with it. Business here is as good as ever, and one always finds the same jolly Bohemian crowd present whenever one looks in. Hal Jasper and Wynifred opened the programme. They are legmania and eccentric dancers of distinct merit. Their funny make-up was accentuated by the use of huge tortoiseshell spectacles, and after opening arm-in-arm, reading a book, they contribute some very smart footwork. The girl's taptoe dance in a white pyjama suit, and the man's skating blues number are well received, and so is their final effort, a quick step-dance, which includes some clever acrobatic work. Damita is described as a speciality Polish dancer, and she is also a good mimetic comedienne. Her eccentric humorous costume helps her in her first number, which is well received. Her second dance was of the barefooted classical variety, at which she excelled. It was full of the poetry of motion, and had some dramatic moments as well. Miss Marie Hillier is a soubrette, who I feel quite safe in predicting, will rapidly rise to the top of the tree, for she has beauty, charm and talent, and distinct personality. Her first number, "I'm Just in the Mood To-night," was well put over, but she created quite a furore with her second, "Tell Me More About Love," in which her dancing, winding up with the "splits," was excellent. She looked so pretty too in little black knickers with a white blouse and a black and white tie.

The Winter Garden Club.

It was the first time I had been here, but I heard such a lot about the fine show put on the week before by Mrs. Frederickson that I thought it might be repeated. Marion Pola and the Marodi Sisters were in it, so Mrs. Frederickson told me, and it went well. Mr. Sutherland Felce, described as "The Joker," was the cabaret turn last week. His continuous patter is most amusing, and he scored also with a watch and handkerchief trick and with his golf balls, making eight appear at the end. A real moth flies out of his purse too! His finale is spinning a ring round a Japanese umbrella, and this went well. Mr. Murray Pilcer and his band supply the sweet music at this cosy little club.

Items.

Mr. Carlos Ames, who was at Trocadero cabaret last week, left this week for a three months' tour in Germany; this being his first visit to the Continent. He returns early in May, and will tour his own road show. Mr. E. L. Tantum, his manager, has charge of all arrangements during his absence at 73, Woodlane, W.12.

EDGAR WHITE.

where the rates last year were £150 for 19 performances, it is stated that as low as £132 was paid last year to bands for doing the same number of performances; whilst at Dover and Bognor as low as from £110 to £130 has been paid to bands doing 19 performances per week.

Truly a state of affairs which no Government, still less a Labour administration, should allow to exist.

Covent Garden Opera, 1930.

The King and Queen have granted their patronage to the forthcoming season of opera at Covent Garden, and have again taken the Royal Box for the season. The International Season of Grand Opera will begin on Monday, April 28, and shows promise even at this early date of being a greater success than ever. Practically all last year's subscribers have already renewed their subscriptions there are only a few boxes left and more than half the stalls have been sold. In view of the frequent assertion that the International Season of Opera at Covent Garden is primarily a social function, it is interesting to note that all the cheaper seats have already been sold to subscribers, many of whom attend every performance.

The Organ in Dance Music.

A new departure has been made in Blackpool, where, at the Tower Ballroom, music for dancing is supplied by the grand Wurlitzer organ in turn with the orchestra. James Hodgetts, F.R.C.O., is responsible for the music thus rendered, and predicts great possibilities. At first one might lean to the inclination that this would add still further to the troubles of the musician, by reason of the fact that one man only is required. It is not intended, however, that the organ should replace the band, but only act as relief and ensuring for the dancers continuous music.

Like a great many other prominent musicians, "Jimmie" Hodgetts graduated from the Church. For seven years he was assistant to the musical director of the Abbey Church, Burton-on-Trent, and he has held a number of cathedral appointments, notably at Lichfield Cathedral. For some time he acted as private organist to Sir William Bass. While at Burton, his enthusiasm in matters musical led him to train and direct a symphony orchestra of seventy members, which he commenced with a nucleus consisting of a string quartet. After serving as accompanist to several notable operatic and instrumental concert artistes, he took the position of solo organist at the Winter Gardens, Blackpool, where he remained until the end of last season, giving, during the summer months, recitals daily. This week, Mr. Hodgetts is acting as chorus master and conducting the orchestra for the Blackpool Lyric Amateur Operatic Society's production of "Princess Charming."

Boxing to Organ Accompaniment.

To the strains of beautiful music artistically rendered by Reginald Goss-Custard, L.R.A.M., on the new organ recently installed in the Grand Hall of the Alexandra Palace, a very good audience sat in comfort on Saturday evening to witness the excellent boxing (arranged by Mr. William Glass, A.M.I.A.E.E., M.I.M.T.) between well-known English and French boxers, which included Teddy Baldock, the bantom weight champion, Johnnie Brown, flyweight champion, Harry Mason, light weight champion, etc. The Mayo and Mayoress of Hornsey officially received the boxers and offered a special welcome to the French contestants. Mr. Glass is to be complimented on the capital arrangements and administration, and his decision to feature fortnightly successful.

Beethoven Symphonies at Bath.

It is several years since the Beethoven Symphonies were played consecutively and in chronological order at the Pump Room concerts, but starting last Wednesday, Mr. Edward Dunn conducted an augmented orchestra numbering twenty-six for the Symphony No. 1 in C major. There was a large audience present who listened to and appreciated the artistic rendering given of this tuneful but great symphony. The series will be continued on each Wednesday in February and March.

Leicester Changes.

The City Cinema having gone "talkie," the services of the orchestra have been dispensed with; but fortunately they have been fixed up at the new Prince's Cinema, opened last week, where Carter and his popular party of players will now be found. George Hunt has been appointed the organist at the City Cinema, where a new Wurlitzer organ has recently been installed.

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FRANK RICHARDSON,

Manager "ACE OF CLUBS" Dance Orchestra.

Leicester's Police Band.

The Leicester City Police has formed its own dance band. Eleven members are already hard at work rehearsing on piano, violin, cornet, clarinet, saxophone, and drums.

New Cinema at High Wycombe.

Provision for an orchestra has been made at the new Majestic Cinema, High Wycombe, which was opened last week.

The auditorium has a seating capacity of 986, balcony 500. A John Compton organ has been installed.

Leicester Brass Band Festival.

There is expected to be a record number of entries for the brass band festival at Leicester, and both the De Montfort and Edward Wool Halls have been acquired. The festival will take place on March 1. The committee this year have established a new section for works and colliery bands. The test pieces are "Carmen," "Recollections" and "Suite Mignonne." The Mercury Cup, value twenty guineas, is the second prize in Section 1 of the competition, while there will be a large number of prizes in other sections. A massed concert in the De Montfort Hall has been arranged by Lieut. J. Ord Hume, who will conduct.

Drummer Frederick Height.

I am glad to learn that drummer Frederick Height, who has for many months suffered from blindness, is now nearly recovered, and hopes to return to his post at the Palace, where he has been for a great number of years.

Gypsy Orchestra in Film.

A real gipsy orchestra furnishes much of the incidental music for Lillian Gish's initial appearance in talking pictures, United Artistes' "The Swan." Featuring the cymbalom, the native gipsy instrument that is a cross between a clavier and a stringed version of the xylophone, the musicians aid in bringing to the dialogued screen version the romance and colour of Ferenc Molnar's great comedy-drama. Amongst those also in the cast are Rod La Rocque, Conrad Nagel, Marie Dressler and O. P. Heggie, the distinguished English actor.

The Metronomes at London-by-the-Sea.

I met Mr. W. T. Powell, manager of the Metronomes, at Feldman's the other day, and he told me that the band is going well at Sherry's Brighton. They pay their fourth return visit to Shanklin at Whitsuntide.

Wagner Wins in Coliseum Ballot.

Audiences at the London Coliseum during the past fortnight have been balloting for their favourite orchestral items, to be played by Sir Henry Wood and his Symphony Orchestra at request performances each week end. The voting for these request items for next Friday and Saturday has been so overwhelmingly in favour of Wagner that Sir Henry has decided to give an all-Wagner programme consisting of the following: 1, Overture, "Die Meistersinger"; 2, Traume (Dreams) for Solo Violin and Orchestra; 3, Overture, "Rienzi"; 4, "Ride of the Valkyrics." Nothing could be more significant of the changing tastes of variety theatre audiences. Twenty years ago, a music hall plebiscite of this description would have been regarded as beyond the dreams of optimism.

British Bands in British Films.

An opportunity of showing what British bands are capable of is provided in the Alpha Production, "Comets," which was shown to an invited audience at the Piccadilly on Friday. There are three fine bands in "Comets," bands which may be heard and appreciated by millions of people. The picture represents branches of the amusement world presented by well-known stars, and featuring the bands. Great care has been taken to select the pick of the artistes available for this production, and, naturally, similar care has been exercised in the choice of bands for their support.

Victor Filmer's Melton Club Orchestra has been entrusted with the brunt of the work, and with keeping the "pep" going throughout the picture. They also accompany Flora Le Breton and Gladys Cruikshank in their songs. Noni's Golden Serenaders orchestra perform under his direction for eccentric dance acts, besides being quite an act on their own account.

On the "straight" side, music is represented by Albert Sandler and his orchestra. We are treated, by the way, to two delightful solos from the bow of Albert Sandler himself.

Answer to Correspondent.

Louis S. Foley.—The address of the British publisher of the saxophone instructor to which I referred in these columns was included in the paragraph. The book is stocked by Mr. William Wall, of 20, Clayton-street, Newcastle-on-Tyne.

VARIETY IN THE CINEMA.

By VIATOR.

The Stoll.

I saw Miss Kathleen Mason, M.A., the Publicity Lady here, last week, and asked her if there was any news as to variety returning here permanently, but she was unable to give me any information, adding that last week's stage show was only in the nature of an extra attraction for what was called "Carnival Week." The value of variety turns in a cinema programme is thus obviously in the mind of the management.

The show presented was the Eight Rodney Hudson Girls in novelty and carnival dances, and Tommy Long, the stilt dancer. One can usually rely on one of Mrs. Rodney Hudson's troupes to provide excellent terpsichorean work, and patrons of the popular Kingsway house were not disappointed, for these girls put over a really brilliant show. Tommy Long, too, who provided a publicity picture "stunt" by being photographed on his stilts in front of "The Stoll," proved a big attraction. There are not many performers featuring this type of work. If they were all of the same calibre as Tommy, they could not help doing well. There was also a Musical Carnival item, in which the Stoll Picture Theatre Orchestra, with Mr. George Antoney conducting, played a musical selection each day throughout the week of Carnival music, and the good work put in by this fine orchestra was deservedly popular. "Salute" and "Bulldog Drummond" (by desire) were the two "talkies." This week, "Innocents of Paris," with Maurice Chevalier, and "Children of the Ritz," starring Dorothy Mackaill and Jack Mulhall, are featured. But no variety!

The Brixton Astoria.

Another of those delightful stage shows that have made this house so popular was seen here last week. It was called "Dance Time," and in a beautiful scene, with garlands of flowers prominent, two of Mrs. Rodney Hudson's troupes, the Victoria Girls and the Astoria Girls, danced as only these troupes can. I liked particularly the orange and black and old rose costumes, which they wore, and their elegant terpsichorean efforts in these frocks, so graceful and precise, brought down the house. They scored in single items and concerted dances with equal ease. Mr. Fred Kitchen's fine orchestra is always to the fore in these shows, and gave of their best. This week, Divina and Charles, the sensational dancers, are to be seen in several specialities, including that thrilling staircase dance, and Mr. James W. Hunter, the famous raconteur and comedian, who has a way of his own of recounting his numerous stories, is also appearing. The films this week are "Redskin" and "Piccadilly."

The Globe, Old Kent Road.

Variety in the cinema is still "knocking 'em in the Old Kent-road," for when I looked in here on Thursday afternoon there was not a seat to be had. Three variety turns, changed biweekly, is the policy, and it obviously pays! Mr. Leslie Glenroy, the comedian, opened proceedings with a "Baby" song, and followed it with some very smart patter. He is described as the "lean, lanky, simple one." Some of his stories were exceptionally good, and were particularly well told. He closes with a parody number called "Johnny Boy," sung to a bottle of Scotch, and was loudly applauded. Then Pearce and Pierce appeared. They are a lady and gentleman partner. The mere man is seated at the piano, whilst his fair friend, who looks very attractive in a pretty white frock, sings "Hullo, Everybody." Their cross talk is good, and then the pianist plays, "Keep the home fires burning," with variations that were most amusing. The lady having changed into a smart black frock, plays the violin and dances, both of which she does quite cleverly. A "Parson" study from the man causes roars of laughter, and then the girl reappears, dressed in a frilly blue confection, and their finale brings down the house. Their act is described as "music, singing, dancing and comedy." It is all that! Dale and Clifford are called "the somewhat different comedians," and they have a most original opening, after which they proceed with some clever cross-talk that was much to the liking of patrons of "The Globe." Their capital turn was well received.

The Carlton, Upton Park.

"A few spots of black and white" was the title of the variety bill here last week, presented in cabaret form. Hatch and Carpenter did especially well in songs and syncopated numbers at the piano. The solo work at the piano and the song, "On with the Motley," in Italian, gained loud applause. The Rodney Hudson Girls (I couldn't seem to get away from them last week) were as good here as ever, and Anna Rogers, the young talented mimic, provided a good turn. Her impersonation of Miss Gracie Fields singing "Am I blue?" her Houston Sisters and Sophie Tucker were all very clever. Jackson and Blake, with their comedy, instrumentalism and dancing gained loud applause. Blake "still wants his deposit back." Jimmy Ferguson is also well received for his song, patter and dancing, which he puts over with rare gusto. Fred Douglas sang beautifully the "Pagan Love Song" and "Laugh, Clown, Laugh," and with Sunny, featured "Your Mother and Mine," which was received with enthusiasm. The Carlton Orchestra, with Mr. Wilson G. Dibble conducting, assisted throughout. Mr. C. H. V. Brown is the popular manager here.

The Old Kent Road Astoria.

This beautiful new cinema is to be opened on Monday next, and variety is to be featured regularly. The Victoria Girls, the Astoria Girls and the O.K.R. Astoria Orchestra will provide a spectacle, "Welcome, Old Kent Road," and Jackson and Blake will also appear during the opening week. There will also be an orchestra and talkie machine music!

FAMOUS GOLF "PRO." AS CABARET ARTIST.

That well-known professional golfer, Harry Fulford, is to make a first appearance in cabaret, at the Trocadero, on February 10th. Always on the lookout for something new and "different," the management of Trocabaret "discovered" Fulford as an entertainer. The result was his engagement as a "golf raconteur."

It will be remembered that while he was "pro." at Le Touquet, Fulford had many games with the Prince of Wales. He says that the Prince, who is passionately fond of the game, is a very promising player and if he could only spare the time to practise might conceivably bring his handicap down to scratch.

Fulford, who is one of the vice-captains of the Professional Golfers' Association and the only life member of its French equivalent, was born at Westward Ho! and has been playing golf "since I left the cradle," as he puts it. He has a fund of good stories which he tells with a rare sense of humour so that he is always in demand as a speaker at golfing dinners. His incursion into cabaret is an interesting development of this side of his abilities.

He was golf professional at Bradford and later at Cairo, and during the war served with the 24th Fusiliers (Sportsman's Battalion) as sergeant-major. Towards the end of the war, while he was "resting" at Etaples, the "brass hats" got to hear of his presence and he had many games with Earl Haig, who rented the Golf Cottage on the edge of the course.

Fulford well remembers one foursome at Monte Carlo when he partnered the late Lord Oxford against Lady Oxford and Mrs. Winston Churchill. The course is known as "the goat's paradise," because of its many steep slopes, and Fulford had to push and the caddies pull Lord Oxford to the summits.

Here is a story of a coincidence: Lord George Wellesley, a descendant of the famous Duke of Wellington, wanted a game one day and asked Fulford to find him an opponent. A stranger happened to be waiting, so Fulford introduced the pair. On their return, he enquired as to the result of the game. "History repeats itself," said the stranger sadly. He was Count Walewski, a descendant of Napoleon Bonaparte!

"THE SKETCH BOOK."

AT BRIXTON.

Messrs. Wheeler and Davis present "The Sketch Book" at the Empress, Brixton, this week, and on Monday it had a fine reception. There is some capital comedy in this revue; "The Railway Station," "Nurse Doodah," and "The Twicer" being among the humorous items. Spectacle is evident in such scenes as the opening and finale, "Recollections" (with some clever mimicry), "Painting the Clouds with Sunshine," "Sleepy Valley" and "A Night in Spain." The whole show goes with a swing from start to finish of its seventeen scenes.

There is an excellent cast engaged to do justice to the good fare provided, with Mr. Gus Elton heading it as principal comedian. He kept the audience in roars of laughter on Monday with his funniosities, and he introduces numerous gags and topicalities that add to the merits of his fine performance. A better light comedian than Mr. Arthur Lowrie could not be found, and he fits into this revue like the proverbial glove. His artistry is all that could be desired and his dancing is really brilliant. His duet, "Painting the Clouds with Sunshine," is well put over with Miss Phyllis Eck as his partner. Miss Eck is a very dainty charming little lady, and she, too, dances beautifully. She lends distinction to all the scenes in which she takes part. Miss Ivy Chase is another to whom great praise is due for her sparkling comedy characterisation. Many of the scenes are enriched by her presence. Miss Belle Harding sings well "Recollections" and "Sleepy Valley." Mr. Alex Meux and Mr. Alec Turner are others who score in various rôles. The Spencer Girls, sixteen of them, form a most attractive singing and dancing chorus, and their specialities, and those of Baletti and his Italian accordion are loudly applauded. Mr. Jackson Hartley is general manager for the show and Mr. Elstone Ronald, musical director.

Narborough Band Contest.

The Croft Prize Band carried off the Earl Castle Stewart Cup at a contest held at Narborough on Saturday of last week. Burbage came first and Oadby Band second. Mr. Roland Davis was adjudicator.

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ON THE ROAD.

(Continued from page 4.)

MAKING WHOOPEE.—Feb. 3, Empire, Birmingham.
MARGATE PED'LERS.—Feb. 10, Alex., Stoke Newington.
MERMAIDS.—Feb. 3, Grand, Fulham.
MERRY WHIRL.—Feb. 3, T.R., Edinburgh; 10, Pal., Blackburn.
MILE-A-MINUTE. — Feb. 3, Empire, York.
MIND YOUR STEP.—Feb. 3, Empire, W. Hartlepool.
MIRTH OF A NATION.—Feb. 3, Pal., Leicester.
MOONBEAMS OF 1930.—Feb. 3, Crown, Eccles.
NOVELTY BOX.—Feb. 3, T.R., Rochdale.
ONE DAM THING AFTER ANOTHER.—Feb. 3, Pal., Camberwell.
ONE GOOD THING AFTER ANOTHER.—Feb. 10, Pal., Bradford.
ONE OF THE BEST.—Feb. 3, Pal., Bath; 10, Pal., Reading.
PAINTED DOLLS.—Feb. 3, Hippo., Aston; 10, Pal., Oldham.
PARISIAN PLEASURES.—Feb. 3, Pal., Bradford.
PARIS LIFE.—Feb. 3, Hippo., Stockton; 10, Hippo., Manchester.
PARIS, 1930.—Feb. 3, Empire, Kingston; 10, Hippo., Ilford.
PICCADILLY MELODY.—Feb. 3, Pal., Blackpool.
PLEASURES OF 1930.—Feb. 3, Hippo., Wigan.
POLICE FORCE.—Feb. 3, Hippo., Norwich.
PONTOON.—Feb. 3, Hippo., Preston.
R.A.O.B.—Feb. 3, Victoria, Dundee.
REVIEW OF REVUES.—Feb. 3, T.R., Guildford.
RED LAMP.—Feb. 3, Hippo., Ipswich; 10, Hippo., Aston.
RHYTHM.—Feb. 3, Pal., Southampton.
RIPPLES.—Feb. 3, Met., Manchester.
SEAFARERS.—Feb. 3, Empire, Nottingham.
SEA DOGS.—Feb. 3, Hippo., Portsmouth.
SENSE AND NONSENSE.—Feb. 3, Empire, Kilburn; 10, Pal., Camberwell.
SHERRY COCKTAIL.—Feb. 3, Pav., Liverpool; 10, Met., Manchester.
SHOW A LEG.—Feb. 3, Hippo., Altrincham.
SHOW'S THE THING (No. 1 Touring).—Feb. 3, Hippo., Huddersfield; 10, Empire, Sunderland.
SKETCH BOOK.—Feb. 3, Empress, Brixton.
SOMETHING NEW.—Feb. 3, Hippo., Ashton-under-Lyne; 10, Hippo., Coventry.
SONNY BOY.—Feb. 3, Empire, Newport.
SPLENDOUR.—Feb. 3, Royalty, Chester.
STAGE DOOR, THE.—Feb. 3, Bedford, Camden Town.
SURPRISE PACKET.—Feb. 3, Empire, Stratford.
SWISH.—Feb. 3, Osborne, Manchester.
THIS YEAR OF GRACE.—Feb. 3, Hippo., Manchester; 10, Empire, Croydon.
TWO GLORIOUS HOURS.—Feb. 3, Pal., Chelsea; 10, Grand, Clapham.
UPS-A-DAISY.—Feb. 6, Hippo., Aldershot.
VENT DE FOLIE, UN.—Feb. 3, Pal., Carlisle.
WHAT PRICE THE NAVY?—Feb. 3, Hippo., Southampton.
WAKE UP AND DREAM. — Feb. 10, Alhambra, Bradford.
WHITE BLACKBIRDS.—Feb. 3, Queen's Park Hippo., Manchester.
WIFE TAMERS.—Feb. 3, Pal., Banbury.

FROM THE SONG PUBLISHERS

(Continued from page 13).

originality of the lyric is wonderfully blended with an inspiring melody that at once demands the attention of a musical ear. We would advise all vocalists to get this in their repertoire immediately.

"The Punch and Judy Show" is a marvellous novelty fox-trot, and is rapidly becoming established with dancing troupes, for its unusual rhythm.

The Victoria Music Publishing Co., Ltd., have some extraordinary material in preparation, and it will be to the advantage of all artistes and band leaders to call and hear these sensational "hits."

Peter Derek, Ltd.

The famous "Journey's End" waltz continues to bring reports from band leaders as to its success. Miss Clarissa Cooper—of the "Tyn Khan" Troupe, of Grantham—says, "I have great pleasure in informing you that 'That Understanding Way' and 'Journey's End' have been sung with great success by members of the 'Tyn Khan' Troupe. These songs will continue to appear in our programmes during the remainder of the season." Howard Jackson, L.L.C.M., of Halifax, writes, "... let you know of the wonderful success my band are obtaining with 'Journey's End.' This week we had to give three encores, and it is one of our most popular numbers at all times." Harry Day, with his Dance Orchestra at Poplar Town Hall, has also reported the extraordinary success of "Journey's End."

Old P.D. favourites are still to the fore. Freda Preston, the Sheffield soubrette, writes, "I am still making a success of 'Kiss Me, Mary,' 'I'd Like To Have You Love Me,' and 'I'm Telling the World'—have worked these for two years now."

The "Carona" Dance Band scores a big success with the snappy comedy number, "Gertie Come and Get Me," at the New Victoria Hall, Nottingham.

Peter Derek, Ltd., have an important announcement to make. On March 3rd they will open new premises they have acquired, consisting of a commodious shop, with three floors over devoted to offices, practice rooms, stock rooms, etc., etc., at 8, Moor-street, Cambridge Circus—where they will be in the very heart of the music publishing world. Mr. V. Michael Watson hopes his numerous professional friends will make an opportunity of calling to see him.

Fred Hemsley.

Fred Hemsley is now with the Victoria Music Publishing Company, 142, Charing Cross-road, and will be very pleased to see his old and new professional friends at the above address. He informs us that they are handling "A Little Kiss Each Morning," Rudy Vallée's sensational song from "The Vagabond Lover," and also the famous De Sylva Brown and Henderson catalogue, and have some remarkable material in preparation.

"ALL FIT."

AT THE VICTORIA PALACE.

There is nothing particularly clever in the construction of "All Fit," the revue at the Victoria Palace this week. But there is a satisfying percentage of talent in the cast, and the crowded house on Monday night proved what a draw the name of Nellie Wallace is. It is with a certain vague disappointment that one watches the entrance of Nellie as a girl guide in the opening scene, "The Girl Guides." She is debonair and comic—but she is not the "quintessence of quaintness." The Lawrence Filler Girls do some neat drill, dancing and signalling in this scene, and Liliane Gilbert is a smart captain.

Brian Lawrence is a versatile and pleasing young artist, who next appears in a snappy song, "On Parade," followed by the Tiller Girls in a novelty Military Tap Dance.

A comic motor-cycle episode follows, and here Nellie Wallace, as an elderly flapper, gets nearer to her usual self, assisted by Claude Gardner as a boy motor-cyclist.

"In Old Russia" proves to be a pretty snow scene, rendered eminently more decorative by the Tiller Girls, who appear in a well-conceived dance. Frederick Morant uses a voice of good timbre in a sleigh-bells song, followed by Brian Lawrence, whose versatility this time runs to a brilliantly-executed violin solo. Miss Liliane Gilbert has opportunity to be dramatic as a Russian prisoner, proving a good foil to the inimitable Nellie, who now appears in skating costume and flirts with the Grand Duke. Then the Tiller Girls again in a Russian Dance.

"K-Razy For You" is a tuneful number well energised by Brian Lawrence, this time accompanying himself on the ukulele.

Then we come to the real joy of the evening, with Nellie as we are accustomed to see her, in her old favourite, "Next Monday Morning Is My Wedding Day," accompanied by her particular brand of patter.

Claude Gardner then interposes with a song that is stereotyped but well rendered, concerning a working wife and her virtues.

"The Souvenir," a novel Doll Dance, taxes the energies of the Tiller Girls once more.

The Three Lads include a noticeably clever pianist, and these entertainers sang favourite songs that were well received, including "Happy Days Are Here Again" and "King For A Day."

"Neighbours" is an amusing episode more in revue style than any other in the piece, with Nellie at her best as a benevolent wife who takes a drop too much. She is ably supported by Liliane Gilbert, Claude Garner and Frederick Morant.

Brian Lawrence provides a brightly clever last scene with his ukulele, singing a song in original style, "She's Just What The Doctor Ordered."

During the song and finale "Keep Fit," Nellie Wallace received several baskets of flowers and fruit.

C.A.A. CRICKET CLUB.

The Concert Artistes' Association cricket club held their annual dinner at the C.A.A. headquarters on the 25th ult., and there was a record attendance. Mr. Percy Freeman, the President, was in the chair. Mr. Sydney Warwick arranged the programme, and a presentation was made to him for his excellent work in this connection. The artistes appearing were Mr. Robert Naylor (tenor), Miss Maud Malins (soprano), Mr. Harry Hearne (comedian), Mr. Will Gardner (comedian) and Mr. L. Cutmore (the well-known Essex cricketer-vocalist). Among those present were Miss Evelyn Hardy, Mr. Francis Wilmott, Mr. Alan Stainer, Mr. George Webber, Mr. Harry Hall, Mr. and Mrs. Bruce Smith and Mr. Harry Crazleigh, Mr. Cecil Dinsley, Mr. Charles Morton, Mr. Charles Wren and Mr. Alfred Moir all gained prizes for season's records. Miss Evelyn Hardy and Miss Esmé Dunning-Moore, the two lady scorers for the club (quite an innovation this, lady scorers, surely!) received suitable presents for their good work. "The man who dropped most catches in the slips" and "the man with the grimiest pair of flannel bags through falling about on the field" both gained "suitable" rewards.

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AM I BLUE?

LADY DIVINE

SMILING IRISH EYES

LOVE IS LIKE A ROSE

WHAT WILL I DO WITHOUT YOU?

AND STILL THEY FALL IN LOVE

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GO TO BED IN A KITCHENETTE

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